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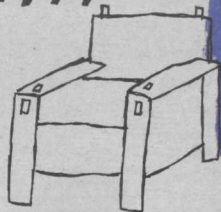
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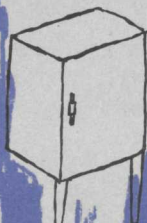
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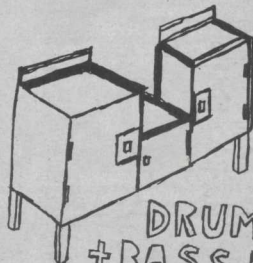
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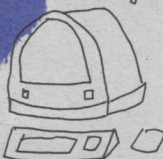


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SATURDAY FEB 20	FRI FEB 26 & SAT FEB 27
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SUN: DRUM'N'BASS

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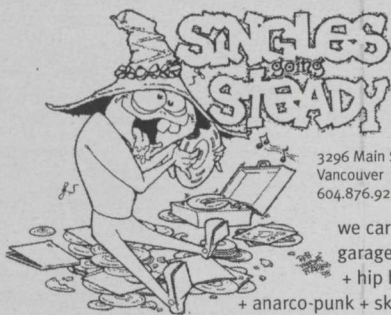
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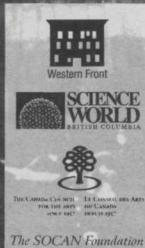
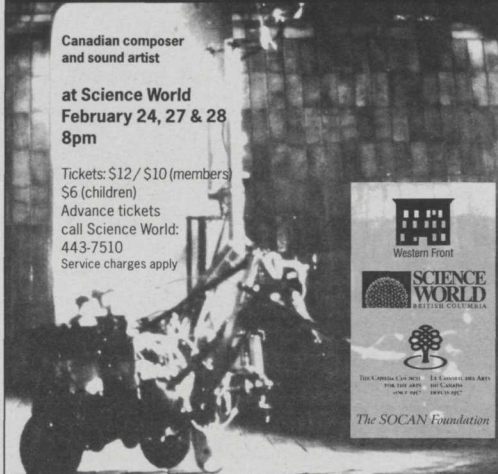
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Thanks to Pacific Boarder for hosting the "Insider"
record release party!!



DISCORDER

ISSUE 192 • FEB 99 THAT MAGAZINE FROM CTR, 101.9 FM

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COVER

VANCOUVER ARTIST & MUSICIAN NIC BRAGG BRINGS US A COZY COVER OF FINE FURNISHINGS. WATCH FOR HIM AT A GALLERY NEAR YOU!

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DEADLINES: Copy deadline for the March issue is February 10th. Ad space is available until February 17th and can be booked by calling Maren at (604) 822-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

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TUES FEB 2	THE PIRATES • PULLER • DISGUSTEENS
WED FEB 3	ISOTOPIA • MICHEAL CHASE • SINGLE SEVEN
THUR FEB 4	MILK & MATCHES • FICTION
FRI FEB 5	CANADIAN WASTE • KAN • LIVIDS
SAT FEB 6	HELM'S DEEP • DRAGLINE & SPECIAL GUEST BANDS
WED FEB 10	GREEN EYED JEALOUSY ASBESTOS
THUR FEB 11	SPLIT LIP ASTRAY & SPECIAL GUEST BANDS
FRI FEB 12	TENDONITIS • HURT • MYOPIA
SAT FEB 13	JADES • OLD TIME RELIJUN • 4TH JULY TOILET
WED FEB 17	DR. ROIDS CHEMICAL SHOW SNATCH BANDITS • MR. PLOW
THUR FEB 18	BY PRODUCT • & SPECIAL GUEST BANDS
COMING SOON	SONIC REVIVAL • WALTZ DARLING • WAYSIDE • DREXEL'S EYE • SIDE 67 • GOLERS GOAT'S BLOOD • CRYPTIC ROT • FREAK • CORNUCOPHA • DIESEL CANDY • CEREAL PORN

6 February

Vancouver Special

BY JANIS MCKENZIE

BIG COOKIE (Yo' Mama)

I know you should never judge a book by its cover, but sometimes when it comes to CDs, it's awfully hard not to take the artwork into account. Goldenhips is a good example: the Fabulous Freak Brothers cartoon-style cover depicts a hairy, shirtless, bell-bottomed hippie strutting across a street, who is being admired by a scantily clad and darning curvaceous hippie chick. The way I see it, the vivid blue of the sky and the bright colours of the lettering are supposed to say, "Hey! It's summer!" and the hippies are supposed to say, "Hey! We're cool and we're having fun!" (Or, just as likely, "Let's be in a band! What a great way to meet scantily clad chicks!")

I'll admit that I was almost afraid to listen to this, but the truth is that a good part of this long CD lives up to the promises of sunshine and fun times: ska-energized, mile-a-minute playing, bright guitars, and loads of harmonies makes for such cheerful sounding stuff that these guys could be singing about the Black

Plague and I wouldn't notice. But in later tracks, Big Cookie also veers toward the funky, mixing it up with ominous or at least pensive moments in a few songs, and sounds nearly Sonics-inspired in the happy-sappy "Lost a Friend." "Leaves," towards the end, is nearly noirish (and long), and includes some frenetic drumming. And watch out for that last song, a 5 1/2 minute funk-ska-fusion instrumental that pulls out all the stops, and might put a more serious look on those hippies' faces.

DEAD MODEL SHOOT (Dead Model Shoot (Androgyny))

Speaking of CD covers, what do you make of a close-up of a soaking wet, skinny tie? Never mind. Dead Model Shoot's quavery '80s style male vocals may lull you into expecting the familiar, but the lyrics are fresh and, while pretty Smithys-y, more pleasantly specific. (Did Morrissey actually come out and say, "My right wing friends don't know I'm a faggot? I didn't think so.") In fact, vocalist Cameron Allen covers a lot of ground in these five songs, singing about meaningless jobs,

fab-bashing, sexual identity, love and loneliness, and even (don't be alarmed) the Titanic. Sticking to the Smiths analogy, don't expect monumental guitar moments, a la "How Soon Is Now?" although there are swirly bits and one song, "Red Sky," features a dreamy, repetitive and big twangy riff. My pick of the month.

WAYSIDE

... Until Now EP (Independent)

Imagine early Green Day-ish energy and harmonies, a voice much like Nick Jones' from The Painted Sticks, and a bunch of photos of the boys in the band playing live, standing and sitting around in various arty and artless poses, snowboarding, surfing, and even wearing hockey gear. Now submit to the relentless hooks of writer/singer/guitarist Chris Deas, especially in the catchy first track, "Discontent." This little six-song EP runs from poppy to pointed/earnest to tinged with that Seattle sound, and doesn't wear out its welcome, either (are you listening, Big Cookie?). A promising effort.

Grumpy Old Dog



ed. note: as of Jan. 22, this nightmare actually won't be happening, but next year, it just might...

BY BLAINE K

Protecting copyrighted material in itself is not a bad idea. But the new hidden tax on blank cassettes and recordable CDs (CD-Rs) that took effect on January 1 to compensate songwriters and musicians for pirated material is just not the way to do it.

The tax was born from Bill C-32, introduced in 1996 to update the Copyright Act. The result is that those who legally use "for personal use" cassettes (to tape seminars, dictation, demos) or CD-Rs (for backing up computer files), are now paying a tax (called a "levy" by a spokesman for the Canadian Independent Record Production Association) which was designed to punish pirates of copyrighted material. The Canadian government, in an honourable attempt to protect musicians and songwriters from the theft of their copyrighted material, is operating under the misguided assumption that all Canadians are pirates and that all recordable media is purchased to steal copyrighted material. Artists' collectives (like the Society of Composers, Authors, and Mus-

sic Publishers of Canada [SOCAN]) have proposed taxation rates based on the length of the recordable media: for 15 minutes of time, 25 cents for cassettes and 50 cents for CD-Rs, which translates to an extra \$1.50 for each 90-minute cassette, or a whopping four dollars for a 120 minute DAT.

Some European countries also tax recordable media; 37 cents per cassette is the average. Not the United States, however, a country that always gives the benefit of the doubt to the innocent; in this case, those who are innocent of piracy.

Regardless of your approval or disapproval of the tax, the manner in which the Copyright Board of Canada is implementing the tax leaves much to be desired. All we really know is that if you want to purchase cassettes and CD-Rs, the price has gone up.

While the Copyright Board had to begin collecting the tax "by law" at the beginning of the year, they have yet to make final decisions on how much the tax will be, as who will receive the funds collected as a result of the tax, or

how it will be paid out to musicians and songwriters. The Board decided to defer these decisions because of the volume and intensity of protest they received about the new tax. Official rates will be set this fall, after the Copyright Board has an opportunity to hold public hearings. Therefore, the Board will be collecting the taxes from the manufacturers retroactively. The manufacturers, on the other hand, not willing to make a balloon payment when the tax is assessed, started charging retailers at the beginning of the year. The retailers, in turn, are already charging you.

So if the Copyright Board decides that the tax should be less than \$1.50 for a cassette, does that mean you'll get the excess back from the store you bought the tape from? Not likely. And therein lies the biggest issue: how can the government demand that Canadian consumers pay an undefined tax?

The next recordable media slated for taxation: digital cassettes and videos. Let's hope that the Copyright Board can get their files in order before then. *

Demo Derby

BY LINDSAY POAPS • cltnews@mail.ams.ubc.ca



On January 16th, activists from the **Ogoni Solidarity Network** (OSN), the **Sierra Club Amnesty International**, and the **Sierra Club Lower Mainland Group** came together for an evening with **Dr. Owens Wiwa**, a medical doctor, activist and the younger brother of Ken Saro Wiwa. He is also the coordinator of the **Movement for the Survival of Ogoni People** (MOSOP) in Canada. The OSN, host of the event, is a group made up of students, environmental and human rights activists, and concerned individuals and was inspired by the struggle of the Ogoni people who have been protesting the presence of Shell in the Niger Delta since 1958. Dr. Wiwa's presentation gave a report on the situation in Nigeria today.

The Ogoni are a minority ethnic group from the delta region of southern Nigeria. Approximately 500,000 Ogoni live in the Rivers State of Nigeria. Shell began operations in Ogoni in 1958. The *Wall Street Journal* reports that "Shell has extracted

\$30 billion US worth of oil from the Ogoni since then, with no benefit to the local population." The Ogoni people are desperately poor. Their homeland surrounds the Niger River delta in Rivers State in Nigeria. This rich coastal wetlands, which encompasses only 1050 square kilometers, is one of the most fragile ecosystems in the world. The land of the Ogoni people has been poisoned by the oil and gas production. Shell's actions in Nigeria have caused wide-scale environmental devastation and human suffering. The climax in this conflict came on January 4, 1993 when 300,000 Ogoni joined Ken Saro-Wiwa, leader of the MOSOP, and celebrated the **Year of Indigenous Peoples** by peacefully protesting against Shell's activities and the environmental destruction of Ogoniland. It was the largest demonstration against an oil company ever.

The OSN and Sierra Club have been boycotting Shell for three years. Shell Canada is the target of these boycotts because it is a 78% owned subsidiary of

Royal Dutch Shell and Shell International Trading and Transport, which control Shell Nigeria. In the situation of the Ogoni people, it was Shell Nigeria that requested and received the assistance of the murderous Nigerian Mobile Police Force. It was Shell Nigeria who provided the Nigerian Military with the guns and supplies. On November 5, 1995, Ken Saro-Wiwa and eight other Ogoni activists were murdered by the Nigerian military dictatorship of **General Sani Abacha** with the complicity of Royal Dutch Shell and Shell International Trading Transport.

Last summer, then-dictator General Abacha died suddenly of a heart attack. He was replaced by General Abubakar. Since his come to power, General Abubakar has withdrawn the troops and released the 21 detained Ogoni. In early October, the General initiated his government transition program and Nigerians started registering to vote at 110,000 centres throughout the country. The local elections were held on December 5. On February 27, 1999, there is to

be the first presidential election in Nigeria since 1993 and hopefully the first non-military government since 1983. Dr. Wiwa expressed his gratitude to Canadian activists and especially those in Vancouver who have taken on the issue with a tenacity that has lasted three years. He also thanked the Canadian Government who has spoken out against the situation in Nigeria at international forums. However, Dr. Wiwa also expressed his great

disappointment with the Canadian government's unwillingness to grant entry to Ogoni refugees. Of the 300 Ogoni refugees interviewed by Canadian Immigration, there have only been six families allowed into the country. It seems that the Canadian government is once again all talk and no action about human rights. For more information and to get involved, please contact the OSN at 604.915.9600 or by e-mail at osn@vcn.bc.ca.*

OTHER EVENTS:

YOUTH DRIVEN YOUTH ACTION, a three-day conference February 19-21 at Langara Students' Union Building (100 W. 49th, Vancouver, BC). This is "a youth community initiative to bring together youth driven organizations and interested young people to build on the skills we have as organizers, activists and individuals." To register, get more information or to volunteer contact Youth Driven — Youth Action c/o The Environmental Youth Alliance, PO Box 34097 Station D, Vancouver, BC V6J 4M1 or phone 604.801.5752.

CHECK YOUR HEAD

A YOUTH FORUM ON GLOBALIZATION

"Dissecting the Corporate Agenda and Building a Vision for Global Justice." The conference has been billed as three days of action, education, and fun organized by and designed for youth. Workshops include globalization and the environment, becoming active in your community, who's who in the Corporate Zoo, etc. For more information, call 604.515.6200 or contact Kevin Millsap at 604.688.8846.

The 1999 BCEN Annual General Meeting and 20th Anniversary Celebration BROADENING THE AGENDA

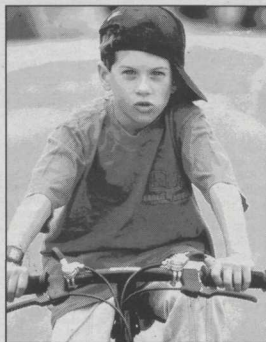
Friday, April 9-Sunday, April 11. For more information, please contact the BCEN office at 604.879.2279 or e-mail info@bcen.bc.ca.

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Radio Interview

Live from Thunderbird Radio Hell can be heard Thursdays from 9-11 pm on

CITR 101.9 FM

Dissent

Who are you (names and instruments played)?

Mark T: Dissident Distorted Delirium No. 1.

Sean K: Vocalist Armageddon.

Jeff G: Sub-End Vexation.

Sean S: Dissident Distorted Delirium No. 2.

Mike K: Hyper Cans.

What's going on with you guys? You've been going for quite a while without getting an official release?

MT: As always, Dissident, the black sheep of the Vancouver hardcore scene has been repelling 'the kids' with our sick brands of thrash.

JG: Our latest demo-lition crushed! Seven tracks of relentless brutality!

Who was here at Thunderbird Radio Hell the last time you played?

MT: Rick Philip A.K.A. Lover East Side and Leanne Chapman. For performing with cock-rockers The Francophobes, Rick was banished to the dark reaches of Calgary, Alberta and Leanne one day just got lost and was never seen again.

SK: To unlock the mystery of Leanne's disappearance, watch the first X-Files of the year 2000.

Sean S: have you really

played in Death Metal bands?

SS: Yeah man, a whole slew of them: a band called Tumult with the famous Blasted One, Kelly Slark, Procreation... I can't even remember half of them 'cause I was too stoned!

MT: Dissident's sonic attack is heavily influenced by Satanic Death Metal. Raw heaviness is the basis of any Dissident riff.

MK: And hurricane blast beats! How many members of Burden (ex and present) are in Dissident right now?

MT: Two ex, Mike and myself, and one present, Sean S. Burden's straight-edge ballads were simply too catchy and non-hardcoreifying. I think Sean hangs on for financial reasons.

MK: Totally.

SS: It's all about selling straightedge to the masses.

Dissent love Taco Bell! What's the deal?

MT: Taco Bell is the fuel behind Dissident's fury. Before any performance we like to warm up with a meal of hot, beany coze and then after, because of the massive energy expenditure of a gig, we return to recharge.

Can you tell us any Taco

Bell 'secrets'?

JG: The 'secret' to major label stardom lies at the warm, moist centre of the Seven-Layer burrito.

SK: Another secret is that the entire menu consists of only four righteous ingredients.

Jeff, you were once a Gorilla, Gorilla! Where are the other members of Gorilla, Gorilla today? And what exactly did you learn from NOFX after hanging out with them for so long?

JG: All of Gorilla, Gorilla are mixing sound or making music and touring. NOFX taught us all to enjoy life FAT!

Anything else to add?

None of what has been said is a distortion of the truth. We are the shocking, ugly reality of the underground hardcore scene.

Discography:

5-track demo 1997

7-track demo 1998

1-track on Rubber Room comp.

3 tracks on Northwest Hardcore comp. [Division Records]

Contact:

Dissent c/o Mark Thomson, #2-911 West 23rd Avenue, Vancouver, BC, V5Z 2B2 or 604.733.1790.*

Katch 22

Who are you?

Jon Truelitt, 21, guitar/vocals; Brandon Lee Frail, 18, bass; Jon Rozinsky, 18, drums/porn star.

C'mon guys honestly, how did the band sidestander influence you as musicians?

JR: The structure of their songs made us realize the true meaning of music.

JT: Shut up, you don't even know who they are.

BLF: Next question.

What's been happening in the Richmond scene these days?

JT: Well, there's been plenty of community centre shows which have been well supported.

BLF: Hey, don't forget those groovy coffee houses.

JR: Oh yeah! Those happen one Friday of every month—not too many people, but then again not many people know about them and where they take place, the Minors Pavilion.

BLF: Don't forget the one-legged midwest wrestling competitions.

JT: Actually, we don't play gigs there, Lee just goes there by himself

for the thrill of the sport.

JR: Hey, remember that little fat midgit with all the acne that Lee wrestled last week that stuck that cantaloupe up ...

JT: Maybe we should carry on.

If you could play a SUPERGIG with three Canadian bands and three British bands who would they be?

JT: I gotta go with I Mother Earth and Noise Therapy.

BLF: Matthew Good Band.

JT: Well, for the British bands it will be Oasis of course, the old Stone Roses and Tom Jones.

JR: Wait, could you guys hold on a sec? I gotta go rap with the stereotypes of Oasis in my mouth. Oasis? C'mon Jan. Besides, Tom Jones is a wanker!

JT: Hey, I like Oasis so shut it or I'll kick your teeth in!

BLF: We're all good friends by the way... oh and I want to play a gig with the Spice Girls. Actually it doesn't have to be a gig, maybe I could be their towel boy or something.

Suppose you were presented with the opportunity of adding a scratcher, Mick Ronson, mud suits or gleam gear to the band—which would it be and why?

JR: We don't really want to add anything, we're happy the way

we are.

JT: Yeah, we have enough trouble getting three people together to practice.

BLF: Although some more vocals or another guitar would be kinda cool.

JR: And glam gear? Why the hell would we sport that sh*t? Well, Jon would ...

JT: I'm going to kick you in the throat ...

Not many bands have done a ballad on Thunderbird Radio Hell, yet you guys played one as your second song! Are you attracted to these types of songs?

JT: Well, I think that having a good mix in your music and being able to go against the grain is important. I think we like all kinds of songs, really, as long as they sound good and they're fun.

What's the deal on the vs. Clover Honey rivalry?

JT: All started way back in high school. Clover Honey were that 'cool clique'. They wore name brand clothing, frosty lipstic, and fancy perfume. One day, the Maneaters were in the 'girls basement B' bathroom having a quick smoke before

homerom when 'they' walked in, looked at us with disgust and contempt, and went straight to the principal's office. Thanks to them, we got suspended.

BLF: That was actually a good thing, because then we formed the Maneaters.

Karen, what songs do you like to Karaoke to at the Dufferin?

'These Boots Are Made for Walking' by Nancy Sinatra, 'Welcome to the Jungle' by Guns N' Roses, 'The 'St. Elmo's Fire' — Man in Motion' theme song. Imagine the visuals.

What is your favourite Simpsons outtake?

JT: It's got to be in the 'Who Shot Mr. Burns?' episode when Moe is on the la detector!

BLF: No, it's when Homer gains 300 pounds to work at home—the entire episode.

JR: Anything with Ralph Wiggam.

Contact:

Jonathan Truelitt: 604.275.5916, Lee Frail: 604.274.5159, or e-mail <leefly@excite.com>.*

The Maneaters outfits were inspired by the October 1970 issue of *Playboy* Magazine. It featured *Playboy's* first two *Playmates*, wearing dresses that had the *Playboy* Bunny logo on the side. When the playmates stood side by side, as on the cover, the image created was that of a whole bunny. Our look was manifested by left, the bass player of Dissent.

Are all your songs about ex-boyfriends?

Yes, all of our songs, to date, are about ex-boyfriends. We get all of our song inspirations from past Maneater experiences.

Is there a kind of Maneater/Dissent connection?

Well, Dissent are our gear-slaves and they will do anything we ask them. They melt under our powers.

What's the deal on the vs. Clover Honey rivalry?

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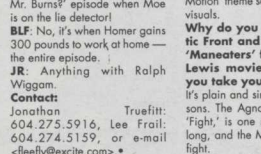
Why do you cover Agnostic Front and not the song 'Maneaters' from the H.G. Lewis movie from which you take your name?

It's plain and simple... two reasons. The Agnostic Front song, 'Fight', is one riff, 11 seconds long, and the Maneaters like to fight.

Tell the readers of *Disorder* the CUKE story, please?

Well, this infamous chain of events began one crisp winter eve. We [unnamed members of the Maneaters and Dissent] de-

cided to make a run for the border, our weekly excursion to Taco Bell. Unknowingly, we smuggled undeclared fur across the border, as we discovered it well after we had crossed over. We were quite pleased with ourselves, so we decided to try something similar the next week. We



The Maneaters

Who are you (names, instruments played)?

Julie Maneater: Vocals.

Stacey Maneater: Guitar.

Maneater Maneater: Bass guitar.

Karen Maneater: Drums.

Your 'outfits' tonight are quite amazing! Could you please describe them?

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Manateers photos by Caroline Mangosing

chose a BC Hothouse cucumber to be the next item of undeclared agriculture. Once again, no problems at the border, so we decided to take it one step further. Near our favourite Taco Bell restaurant is a 24-hour supermarket. It was in this supermarket where our next plan of agricultural sabotage took place. We, unsuspectingly, walked in and headed for the produce department. Within moments, the BC Hothouse cucumber was placed amongst all of the unnaturally perfect American cucumbers, and the only witnesses being us, and maybe our camera...

Anything else to add?
We would like to warn anyone out there that is considering dating any of the following guys on our BLACKLIST: Liam — total #9's & Patrick G. — AKA "virginity power," Johnnie W. — likes to call girls cunts until they cry; James J. — pretends you're the "one," not including the other two; Fritz C. — plain old ugly bastard; Ryan E. — "ll' sh, theed, simple as that; Chris G. — psycho girl beater, and the takes her money and runs; Rich W. — please contact the address below to repay the Manateers their money.

Ask yourself two questions and then answer them.
How many combined nights have the Manateers spent in the drunk tank?

Approximately 23 nights, at press time, but feel free to check the records.
During your past eight years together, how many bar brawl injuries have you inflicted upon each other?

JM: Hey remember that time Karen broke my arm at the Ballroom?
AM: Oh yeah, she got a black

What is your lineage, Thurston 5? Moreover, why '5' if there's only two of you? Furthermore, why 'Thurston'?

Thurston from THURSTON — the boat and the prison, the Howell, the risen, the Passion Forgiven. 5 is from the moon Revelations, the Saturn, the Jacksons, the pattern, Hawaii Five-Overly done.

Why, oh why, Thurston 5, do you lug around a 200lb Wurliizer when you can buy a lighter, more modern version that will do the same thing and more?

The Wurli is from the '50s. Fraser and [the Wurli] have a special connection — it takes him far away when he's playing. We did make some concession for our Radio Hell broadcast: instead of hauling around so much fragile gear, we used a sampler in place of optigan, theremin and acetone organ.

Are there any other bands you feel kinship to in Vancouver? Canada? New Zealand? USA?

We really are in a world of our own.
Dan, what's the scoop with the salmon capital rivalry between Campbell River and Port Alberni? Do you fish? Any plans to play in Port Alberni in the near future?

Dan: Ever since a boat from Tacoma caught the last salmon, C.R. and P.A. have called a truce, signs have come down, to soon be replaced. "Welcome to Port Alberni, Teenage Pregnancy Capital" and "Campbell River — The Sunshine Place." We want to do some all-ages shows on the island, but no

eyes for that. What ever happened with that twonkie that Stacy swallowed?
SM: Well that was nothing, considering the time Julie's cig was tossed into my bourbon-soaked hair. [everybody laughs]
KM: You guys suck, that's nothing compared to when you backed up over me in the Manateerobile after that last show.
Contact:
The Manateers Fan Club, Box #2911 West 23rd Avenue, Vancouver, BC, V5Z 2B2*

THURSTON 5

Who are you (names, ages, instruments played, height)?

Dan O'Connell: Singing/clari-net, 6'4".

Fraser MacKenzie: Piano/acoustic, 6'2".

Ben Galbraith: Sampler/moog, 6'.

Sometimes guests — Sarka: drums, 5'8"; Shane Wilson: drums, 6'; Brian Minto: bass, 5'11"; Sean Ashby: organ, 5'11".

dates yet.

Coffee, tea or Lilith Fair?

Dan: I'm probably the only person to be ejected from any Lilith Fair show ever. Always on the prowl for free lighting [I heard the wine and coterage for Lilith were a class act all the way]. I bluffed a security guard at the band entrance.

Had he looked closely at my backstage pass, he would have discovered that it was actually a laminate from Guy Jones, a pythion-wielding, makeup-wearing Alice Cooper impersonator. Eventually my ruse was discovered and I was unceremoniously escorted out of the land of Lilith.

Ask yourself two questions and answer them.

What about your dubious past?

It's all true. Dan was an Air Cadet and Fraser starred in a Red Robin commercial.

How can the general masses hear Thurston 5?

Hey, glad you asked. "Lonely Little Flowers" on CTR now. Debut CD out in March. Live February 5 at the Picadilly Pub and February 18 at the Railway Club.

Contact:

thurston5control@hotmail.com or #128-1896 West Broadway, Vancouver, BC, V6J 1Y9.



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- 4 **THURSDAY**
THE PROBS
WALTZ DANCING
BONESAW
- 5 **FRIDAY**
STRONG LIKE TRACTOR
SIOBHAN DUVAL
LBS
- 6 **SATURDAY**
ONE AGAINST 127
ONE AGAINST
ALL STATE CHAMPION
- 10 **WEDNESDAY**
ROYAL GRAND PRIX
DUKE OF MEDULLA
- 11 **THURSDAY**
MOTORAMA
SAUL BUCK
QUANSET
- 12 **FRIDAY**
DELVEDERE
FRANCAPHOBES
BY A THREAD
- 13 **SATURDAY**
THE MOLESTICS
THE SADDLESONES
I BRAINEATER
- 14 **WEDNESDAY**
THRILL SQUAD
PLUS GUESTS
- 18 **THURSDAY**
ART SHOW OPENING
"SMELL OF FEMALE"
HISSEY FIT
VOLUIMIZER
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SNAK
THREAT FROM
OUTER SPACE
GLEN GARINTHER
- 20 **SATURDAY**
TEN DAYS LATE
JET SET
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"It really is a UK thing."

DJ Andy B

To understand any type of culture, it is important to know the history. Drum and Bass of today has its roots in British Jungle music. Break beat, the basis of jungle, can be traced back to the early steel sounds of the Bronx, pioneered by Jamaican immigrant Kool Herc. Herc started cutting (looping bars from two of the same records together to create a continuous break beat) and pioneered the famous Apache break which was taken from the Vancouver-produced Incredible Bongo Band.

In the UK, society, politics, parties and drugs all played a part in influencing the artists and the sounds they were creating. In the late 1980s, the British rave scene shifted from happy house to a harder and darker ambience. In part, this was caused by a recession in the economy, but it was also influenced by the exploitation of the rave scene. Raves had become so large that parties were being constantly shut down. Ravers were also being scammed by money hungry party promoters and drug dealers who pushed snidly "e"s. Soon the music started to have a faster, harder, more manic edge, with bpm's rising to 160. Speed-up beats and vocals created the distinctive sound of Hardcore. The music went from Happy Hardcore sounds to a sound that reflected the deeper and somewhat darker sounds that preceded jungle. The term 'jungle' itself triggers mixed feelings. There is a debate of the origins of the term, either referring to the black artists that pioneered the music, or referring to it as a sound that originates from the urban jungle. The first tractable use of the term is the Ibiza white label "Jungle Techno." Jungle spawned from hardcore, ditching the cartoon influences for a sound that emphasized more the break beat and bass incorporating the influential sounds of reggae, ragga and dub. The intense subsonic bass, MC chants, and use of the newest dub plates — characteristics of jungle music — were fused from these styles.

Unlike the more elite House scene, jungle was associated with more of a "bad boy" image. But by the end of 1993, jungle began to gain popularity with the mainstream. Radio play previously only came from pirate radio stations, but by 1994 moved to BBC 1's popular Kiss FM. By the end of 1994, jungle music started shedding its bad boy image when artists started recreating sounds in the studio. Jazzier elements were added to more thoughtful breaks, dividing the so-called more "intelligent" sounds of drum and bass from the raw sounds of jungle. Artists added a more atmospheric and funky side to the music. This was the sound that started drum and bass. By 1996, different subgenres had formed: there was the jazzier music; Jump up, which reflected elements of mainstream hip hop; and then darker music, which has seen the most recent technological development.

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Drum and bass has its own history in Vancouver. Prior to 1994, Vancouver's

music scene was dominated by indie bands or top-40 music. The underground electronic scene was very small.

"A drum and bass scene only started to develop when people who were interested in the music got to know each other, and started playing out." DJ Andy B

Besides a few nights here and there, the first regular drum and bass night, Jazzmine, started at the Red Lounge. Jazzmine started as an eclectic night with a bit of down tempo, break beats and jazzy drum and bass.

"That really started exposing people to the music without them knowing." DJ Luke M.

Drum and bass in Vancouver started developing through the club scene rather than through raves because there was no real hardcore scene that preceded it. Many of the people who follow drum and bass have crossed over from hip hop or other areas unrelated to the party scene. The scene started developing through odd drum and bass nights at various clubs around Vancouver and from there, jungle rooms started appearing at large raves. When HQ communications started in 1995, Vancouver saw the emergence of parties with an emphasis purely on drum and bass, along with bigger name DJs stopping in Vancouver. In 1996, the Chameleon Lounge opened and against all speculation started the longest running and most successful night, Airlight. The type of music that started at Airlight was on the jazzier side, developing over the years into a harder style. Then MC's were added into the equation, most coming from a reggae or hip hop background. Through the success of Airlight, Presha at Sonar was born, as a venue to hold larger drum and bass events. The opening night of Sonar featured [T] Bukem, which marked a high point in the scene. Since then there have been many monumental acts and nights, including the V Recordings tour and two Formation tours.

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"The one common aspect I've seen between Vancouver and the UK's scene is the level of enthusiasm." DJ Matty.

The forecast for Vancouver's drum and bass scene is optimistic. Months ago, the music reached its first peak of popularity. The pessimists will tell you that drum and bass has had its day, but like any genre its popularity comes in waves. Those who followed drum and bass as a trend have moved on to Swing and what remains is a dedicated group that has a genuine interest in the music. Currently there are three popular club nights, Airlight, Presha, and Technoknowledge, but still, the local drum and bass nights have not reached their full potential. Although there have been nights that have really gone off in Vancouver, such as the Formation tour at Sonar in July where there were 600 people there for the music, the local nights just don't bring in the huge crowds.

"What people don't realize is that to have the big names such as Goldie and

Formation, with the crowds going off, people have to come out and support the local nights." DJ Remyed.

"People in Vancouver don't realize the amazing drum and bass scene we have here. The local DJs that play out are right up there with some of the top drum and bass DJs. That's why guys like Andy B are getting such respect. Top guys are sending him promos because they know what a good DJ he is." R. Adams (HQ Promoter).

Although its popularity is not fully reflected in the club nights, drum and bass is a mod seller, with production stepping up all over. Production from North America has been lacking in the past and the leading edge music has always come from the UK, but now many of Vancouver's finest are starting to produce their own.

"Production is a good thing for Vancouver. To put out good tracks it takes a real comprehension of music and time. People will become better musicians and they will have no time for distractions such as politics." DJ Vince C.

In general, anybody who is involved with the music or just really enjoys drum and bass wants to get the music out and wants to get people in to it.

"I love it when people come up to me after a set and tell me that they enjoyed it or want to know more about the music. I'd like to help people who want to get into it." DJ Lemon.

Radio has always been an important tool, as it is one of the most effective ways of exposing people, who would never go to a club, to the music — stations such as CTR and Taxi Radio have contributed to this. Live drum and bass acts such as Otoban and Third Eye Tribe have also played an important role in recruiting new jungle fans, as they usually play with other eclectic bands from diverse groups of people.

"With new people getting into the music from different avenues, there is going to be a change in the music that is being played out. Ambient/jazz/jump-up, and live drum and bass might develop larger followings in Vancouver." DJ Otaku.

DRUM AND BASS GUIDE:

Sunday, Airlight • Chameleon Lounge 801 W Georgia St. W / DJ Vince C. DJ Ryan Lee. DJ Bevan DJ Luke M. and DJ Andy B.
Tuesday, Test FM on Taxi Radio
Thursday, Presha • Sonar 66 Water St. W / DJ Andy B. DJ Remyed. DJ Matty. MC Effect.
Fridays, Technoknowledge • Fluid Lounge • 1 Water St.

ODES TO WATCH:

DJ Andy B. DJ Bevan. Otoban (live). DJ Celcius. Third Eye Tribe (live). MC Effect. DJ Rightower. DJ Luke M. DJ Lemon. DJ Matty. DJ Otaku. DJ Ryan Lee. DJ Vince C.



St. Etienne

by Christine Gfroerer
& Quentin Wright
photo by Christine

There was once a time when fans of British and European pop bands had plenty to be happy about. For a couple of years the toast of the British music scene would journey from their home country, turning their backs on national television shows and stadium gigs for a couple of weeks in order to perform to a few hundred fans in club-sized venues across North America. Dodgy, Space, Ash, The Manics, Blur, Gene, Tindersticks and The Charlatons were more than happy to show Vancouver that the old saying about British bands being "afraid to rock" was 95% wrong (the Charlatons kind of sucked, but we'll put it down to jet lag). By 1998, however, Northwest pop fans were beginning to feel like they were stranded in a Brit-pop desert, scanning the horizon for another Oasis — the existing one seemingly running dry at the end of 1996. A shortage of appropriate venues, combined with North American record companies showing (understandable) lack of confidence in the new British bands, Vancouver audiences had to be satisfied with bigger electronic acts and the more established, mainstream touring bands.

Thus, when it was reported this summer that London-based kings and queen of pop St. Etienne had finally left their label Warner to sign with Seattle's Sub Pop label, the initial questioning looks and communal head scratching were soon overtaken by a sense of optimistic excitement. The more speculative of us started thinking that anyone signed to a Northwest label would naturally want to combine business and pleasure and come and do a few gigs for their employers. When the live date West Coast tour was eventually announced, no Canadian dates were included, but a trip to Seattle was no problem for most fans. After all, this was the legendary combo who had a finger in every musical pie cooked in Britain since 1988. In their many roles as musicians, producers, remixers, promoters, djs, journalists and record company executives, the various members of St. Etienne have been instrumental in laying the foundations for almost everything worth listening to for over 10 years. After pioneering the now familiar blend of '90s club music with classic pop, they made it okay to start linking stinky pop again, casually inventing trip-hop on the way ("Avenue," which reached the British top 20 in 1992, was probably the earliest example of this genre which had widespread commercial success). Their record labels Caff, kerink, and Emdisk provided early platforms for various techno, Britpop, indie rock and new wave bands, while founding member Bob

Stanley is established as one of the leading authorities on pop records of the '50s and '60s.

The line-up of the band has remained virtually unchanged for most of their career. The public face of St. Etienne is Sarah Cracknell, a woman whose looks and demeanor suggest it would be a tragedy for her to be anything other than a pop star. Bob Stanley and Pete Wiggs remain the principle driving force behind the band and are usually assumed to be the sole architects of the group's existence. Such a long and diverse career makes St. Etienne a fascinating interview subject and it was with immense excitement that a telephone interview from London, England was arranged with Sarah Cracknell.

Immediately the question was raised of the enormous influence St. Etienne has had on a generation of bands, most obviously the many copycat bands that have appeared over the years such as Dubstar, Mono, and early Cardigans. Sarah explained that they were not bothered by the sincere attempt at imitation: "It's always very difficult to say whether someone's being very influenced by us or whether they have the same influences as we do. I mean, Dubstar quote dub as an influence. I've actually met the singer, Sarah [Blackwood], and she's very nice. As for the Cardigans, I know what you mean by 'early' Cardigans because I certainly don't think they sound anything like us now and I don't think they are influenced by us at all. As for Mono, I don't know much about them. The thing is, even if anyone did kind of copy us, it wouldn't last very long because I do think we tend to move on and change quite a lot. We seem to change pretty much with each album."

Indeed, the new St. Etienne album, *Good Humor*, presents a much more organic, acoustic sound, the result of a further connection with the Cardigans — the album was recorded at Tambourine Studios, Stockholm with its producer, Tore Johansson. This move was apparently the result of chance as much as by design:

"Bob is a friend of Magnus [Cardigan's bass player] and he asked Bob if he would dj one of

Tambourine's yearly parties. So Bob dj'd and really ended up loving the area and the studio. He came back to me and Pete and said it's a really brilliant place, you've got to come and maybe we should do our next album there. The studio has a very unique in-house sound for recording and production. For instance, there's hardly any reverb on the drum sounds because of the very small room and the vocals are more dry. It was nice for us to get away from London as well, because we always record there and then we'd go home every night and we tended to get distracted by friends and paying bills, etc. In Sweden [the band] shared a flat together and we'd be more focused on what we were doing. It was good for us to go out there, but it was cold," she laughs.

This change from electronic to acoustic instruments has also meant some changes to the live presentation. Expanding the old four- or five-piece bands of the past to their present eight-piece, the show sometimes resembles a Sarah Cracknell cabaret act, the band lingering at the back of the stage as Sarah performs centre stage. The whole focus of the performance is on her, so much so that the absence of Bob Stanley, who apparently "doesn't like touring," is barely noticed. The St. Etienne live experience has become astonishingly slick, with the new songs sounding fresh and exciting next to classic older numbers that would be criminal to omit. This smooth mix of old and new is the result of frequent live outings last year: "We've been touring in the summer playing festivals and things," explains Sarah, "and we've been

that the band is more comfortable with their relationship with their new label. "We're much happier being on Sub Pop. Sub Pop is much more sympathetic to what we want. They seem to understand us more and know what to do with us more. Warner was very nice to us, but they didn't seem to understand us. It was very frustrating when they used to do all these dance remixes and change the [album] sleeves and everything because they were promoting us as a dance band and we're not. It must have pissed people off when they'd go and buy an album and wonder, what's the connection? Especially if they bought Tiger Boy, they must have thought we were a different band altogether. [Being on Sub Pop] is much more liberating for us. It's not really a new direction for us, just a new label."

The Pacific Northwest content of *Good Humor* is strengthened by the inclusion of liner notes penned by Vancouver's own Douglas Coupland. Sarah enthusiastically praised his work and explained how the connection came about: "Pete or Bob read an interview with him where he mentioned us, which made us think, 'Ooh ... maybe he likes us,' so we just got in touch with him and he said he'd love to do the sleeve notes. We're really big fans, so it was quite an honour. We nearly got to meet him once when he came to London to do a book signing and we arranged to meet up with him, but we were working in the studio and couldn't get down to meet him."

Although still relatively obscure in North America, St. Etienne has had consistent critical and commercial success in Europe. Over the last ten years, they have had numerous chart hits, although the realms of superstardom so far eluded them. Quite surprising, considering the accessible nature of their music.

Sarah agrees: "For a long time, we had a habit of shooting ourselves in the foot — when something was looking like it was going to happen we'd be really contrary and turn around and do something completely different, or not follow up on opportunities. There's a part of all three of us that is slightly scared of having a big hit because it would really change things. We have so much freedom now to record anything we want in any style we want. But if you have a big hit, you're under pressure from people to follow up that hit all the time and record in a similar way because the formula works. Plus, there is the lack of privacy thing which I don't think any of us would particularly like. So there's a little part of us deep down that is a bit frightened. But at the same time, it has been quite a long time now that we have been at the same level — we've plateaued and it does get a little bit frustrating when singles like 'He's on the Phone' and 'Sylvie' reach number 11 on the pop charts. We've never had a top 10 I think we've got to the point where we would like a top 10 hit, please."

The current focus of the North American music industry will probably ensure that neither St. Etienne nor many other British bands will be seen in the Canadian top ten for a while, however, Sarah confided that a spring 1999 tour was planned and that Vancouver would probably be one of the cities on their list. As anybody who attended the Seattle show will testify, this is definitely a concert that is worth missing Seinfeld for. *



playing everything live, including songs like 'Like a Motorway,' which was quite a challenge, but it actually worked really well. We're rehearsing this week and for the older, more electronic songs we're going to start bringing in sequenced bass and percussion loops and other bits and pieces to enhance it while playing live, but everything off of *Good Humor* will be played live because of the nature of the recording."

Another big change for the band is their recent signing to Sub Pop. Sarah explained

n December 14, 1998, Swedish rock merchants The Hellacopters came to town. Their show at The Starfish (a triple-slate blowout with Bellingham's Watts and Vancouver's Spitfires opening) was one of incredible sonic bombast, resulting in quite a few instant converts (and probably a fair amount of hearing loss, too). As preparations for soundcheck got underway before the show, Caught In The Red host Sean Law did an interview with bass player Kenny Hellacopter. The other band members at this show were Robert Hellacopter (drums), Nicke Hellacopter (vocals/guitar), Boba Fett (piano) and Mattias Hellacopter (guitar).

~ Interview and photo by Sean Law

DISORDER: What year, and where, did The Hellacopters start?

Kenny: In late '94 in Stockholm. We're based in Stockholm. Nicke and I are the only natives of Stockholm, but we all live there now.

I've got your first album (*Superslarity To The Max*) but not your more recent one (*Payin' the Dues*). Is it similar or much different?

The music is the same. Basically, we had the opportunity to take more time thinking about what we were doing. At the time we recorded it, we had weekend shows and would work in the studio during the week, then go out on the road for a couple of days. So in between the studio sessions we had time to figure out where we wanted the percussions, if we would need piano on a song or not, stuff like that, which we just didn't have time to do on the first one. But the music is basically the same, still high energy shit.

When I listen to you guys, the three points of reference that spring to my mind are The Nomads, The MCS and The Stooges. Would you say those are fair assessments?

Yeah! Sure, I mean, Nomads pretty much raised us and I guess both Nomads and Hellacopters are raised on The MCS and Stooges stuff: we're all in for the Detroit shit!

Any other groups you would give props to or name as an influence?

The Quadrajets. I guess you would have to mention 'Fred' (Sonic's Smith's) Sonic Rendezvous Band. Those guys sort of taught us everything we know. We actually recently had an opportunity to jam with Scott Morgan from Sonic's Rendezvous Band at some shows in Chicago and Detroit.

Is this your first time over to North America?

We did the CMJ thing here in New York a month ago, that was the first time. That was only two shows, though.

What's the itinerary this time around?

We've been on the East Coast. We flew west from Minneapolis last night, then drove here. After tonight we are going to go down the West Coast to California.

Speaking of California, *Superslarity* was leased to Man's Ruin (poster guru Frank Kozik's label). How did that happen?

It was a situation of mutual admiration for our work. We really liked what he was doing, his artwork and stuff. He had heard of us for some reason. He had an exhibition of his artwork in Stockholm. We took the opportunity to meet up with the guy and straighten out a few details. He got the first album and he's gonna put out a 10" with various stuff on it too.

What other labels have you been on?

There's too many to mention really, because we

biggest thing for all of us. Like I said, Scott Morgan showed up and we did a couple of Sonic's Rendezvous and MCS shows.

Mattias actually gets better, Fred Smith's guitar.

Oh, wow!

Yeah! So he was all this pin! Fred Smith, as you know, is a great guy. One of his

Richie Adams.

This guy who put out a Sonic's Rendezvous CD

On your record, I see that you make note of the places you like to hang out at home. What do you guys do when you're not playing?

I would like to say 'as little as possible,' because we play all the time, pretty much. What we really need when we're not playing is to be far apart from each other so we possibly can, not even talk to each other on the phone. It's all good feelings, but we've been together playing without a week-and-a-half off at once in the last two years. Usually when we get home it's nice to meet up with the friends that you missed. Hang around your favourite bars, kick back and read books and get high.

There seems to be a lot of really good rock coming out of your section of the world right now. Do you have any theory or explanation for that?

It's something that happened two years ago where everybody started a band again. I

think that's the situation with almost any country, a sort of comes and goes in waves. In the early to mid-'80s we had The Nomads and Union Carbide Productions, Shoutless, Stomachmouths, heaps of garage bands back then. They sort of grew old and faded away. In Stockholm what happened, I think, was that a lot of the kids that used to be into metal — our generation that grew up getting into Venom and Slayer and shit — that whole thing sort of killed itself and in the end turned into Pantera or Korn. So I guess those people matured and started flipping through musical history backwards instead of forwards because there wasn't much out there. I guess that might have happened. But like I said, it comes and goes. Right now it seems like, in Scandinavia, it is on a roll. And as soon as a couple of bands get out there, they're bound to influence others. Now we get tapes sent to us with young kids playing and you can sort of tell from listening to them which Hellacopters song or which Backyard Babies song they ripped off. So that's really cool. Give bands like that one or two more years and they're going to kick our ass probably.

OK, one last thing. Any all-time records or groups you want to recommend to the readers?

I guess everybody already knows Funhouse by The Stooges. Umm... Pharaoh Sanders! Some of his early stuff. If you want high funk, then that's it. You're not gonna get no guitars, but you are gonna get some amazing horns blowing in your face! And The Quadrajets, of course!



love doing 7". I think we probably have 13 7"s on different labels. Our main label is based in Stockholm, too, called White Jazz. That label sort of started out with us and 'I Am Right,' that first single from The Dictators. Those were the first two things that White Jazz put out, to enable The Dictators to get up to Scandinavia and tour with us and The Nomads. Now that label's grown heaps of bands, like Glacier and Capertines and others.

I heard you guys toured with KISS?

We did four shows with them in Scandinavia.

Any funny stories from that time?

The whole trip was such a mind-blower for us. I'm the only one that's not a huge Kiss fan in the band, but, still, just seeing that whole circus up close and the way people work. I can't imagine the payroll of Kiss, just so many people and so much effort. But it was cool, we got to meet them for like... five minutes, shook hands with the guys and took a photo and stuff. Peter Criss' daughter and Ace Frehley's girlfriend were hanging out with us — they all [smoke] cigarettes and Kiss don't, so they were hanging out with us.

Kiss don't smoke cigarettes, huh?

They don't do shit! I can't believe you guys are smoking still! It's almost year 2000! [laughter]

Anything crazy happened to you on this tour?

Crazy shit happens all the time. Detroit was the

other guitars, Deniz Tek has got one and Fred's wife, Jeff Smith, has another.

Anyone else that you've managed to play with?

On the CBGB's night, last time we were in New York, I seemed like everybody was there! We played with The Dictators. You just don't do that. You don't come to New York and play your first gig at CBGB's with The Dictators. That's illegal, I think! That just doesn't happen. Joey Ramone was there jamming with this band called The Independents. Just [an] amazing night. After the show I was hanging out at the bar just trying to get a drink, a shot of rum. This guy walks up to me and he's slightly older, an older kind of guy. Not really, but older than me! He says, 'You know what you're doing, kid. I saw you up there.'

'Oh, thanks!'

'Can I buy you that drink?'

'Yeah, sure. Thanks, man!'

Turns out it was fucking Jeff Magnum from the Dead Boys! I'm like, 'Aaahh! You taught me everything I know!'

That's pretty cool!

Yeah, way cool. So I dropped him a line as soon as I got home, sent him a T-shirt. Because we don't 'Ain't Nothin' To Do' on a 7" with Blag Dahlia from The Dwarves singing on it. I sent him a copy of that. He showed up this last time, too. Lovely guy.

WILLY DEN

without a band, the media wrote you up as a 'folk singer.' And when I think of folk singers I don't really think of Hayden. I think of Joni Mitchell or Bob Dylan or whoever. So I was wondering how you feel about that ...

Well, you know, some people classify anything that's just an acoustic guitar and a voice [as] folk music. Other people classify folk music as political statements through an acoustic guitar and a voice that's not necessarily focusing on the melody of a song, but more so trying to make a statement. I would say Joni Mitchell, her style of writing songs, she's telling a lot of personal stories. If she's folk, then a lot of my songs are probably folk, too.

We all knew Hayden on your older records as sort of a basement rock guy, and then you changed that whole impression we all had of your music on *The Closer I Get*. So why did you decide to go the hi-fi route for that, and did the label [Universal] have any say in the matter?

They might have. I didn't really get a chance to say anything. I took the opportunity of having an actual recording budget this time and the chance to actually do something in a studio because I knew there was the possibility I'd never get this opportunity again. I can always go back to recording on a four-track. It was just a personal decision to try it out, to see if I could make a great sounding record that everyone could enjoy. I wasn't forced into it, I wasn't purposely trying to exclude the basement of my first record. It was just the next step for me to take.

What was it like being an independent artist being pursued by a major label? Was it like bribery and all the expected glitz and glamour, or was it all very subtle for you? Well, after the fifth prostitute, I kind of ... it was a mind-blowing experience. I don't think I've thought it through, what went on there. It was just a dream — not a dream in the sense of something I've always wanted, but just like a hazy moment in my life, it still doesn't seem real.

How are you being treated in the United States, with your record sales and performances, and does that really concern you a lot considering your popularity in this country?

We spent a lot of time there in spring, fall and summer of this last year. I'm not on the radio there and my videos are never played there, so the only way for us to be exposed is by playing live and we went back to several cities more than twice. Every time we went back, there were more people and they seemed more into the songs. By the last tour, I really felt like people were there for the right reasons. They liked all of the music, they weren't there because they saw one video of a guy playing one song or whatever. It's nice. I feel like I'm in a good place in America.

So it seems to me that your songs are more about very personal emotion than they are about impressing the listener with dynamics or overtly intellectual lyrics, or other superficial aspects of some pop music. Do you think this is true or do you sometimes intend to write stuff that is a completely accessible pop rock song?

I don't know if I've ever intentionally tried to make anything accessible. At the same time, I'd also say I might naturally have this pop aesthetic that I can't really get rid of. I tend not to get too screwy on certain songs or get crazy. I don't often stray too far from the pop structure of songs.

But you don't feel guilty about that, do you? No. It's just the way I write. I'm very into some experimental music, but my own songs are just the way they come out, more straightforward than the stuff I listen to.

Are you a reader at all and do you have any book recommendations for your readers? I read, although I've found in the last six months that it's been hard to concentrate on reading, being surrounded by people who are constantly talking and watching movies and listening to music. I read a Norman Mailer book called *The Deer Park*, and I'm reading *Coming Through Slaughter* by Michael Ondaatje right now. My favourite author is Milan Kundera.

What's next for Hayden?

There's nothing in the works and I have no idea what's coming up next. [After] taking time off in December and January, [I'll have] to think of what's next for me. But I have no idea right now. *

When I caught up with Hayden before his concert at Richard's on Richards in December, I expected him to be distant, uninterested, and unhelpful in this interview. Fortunately for me, he was quite the opposite. Maybe he was in a good mood for a change, but wow, considering I even mentioned the whole major/indie label debate quite a few times in the interview, it made me think that rock stars can be nice guys too.

by Chris Corday

DISORDER: So when you were younger, were you an indie rock 'scenester' or part of that kind of music scene at all?

Hayden: Well, when I was in high school I was in a rock band and we were obsessed with early R.E.M. and, actually, the band I was in before that band, we were really into U2, like remember when *Under a Blood Red Sky* came out? It was a live record from Denver. I think that during that time I was quite obsessed with U2. Anyway, then R.E.M. and then I started getting into bands like Dinosaur Jr. and Sonic Youth and other bands that weren't necessarily on the radio.

Were there any local bands that got you interested in playing music when you were growing up?

I remember my friend Noah and I, when we were 17, we got fake ID cards made up so that we could go to downtown Toronto on weekends and see indie bands play. And I remember two of the first bands that I saw that were in the Toronto scene were a band called U.I.C. and a band called 13 Engines. And for sure, 13 Engines were influential on me, seeing them live and they were from where we were, it was exciting.

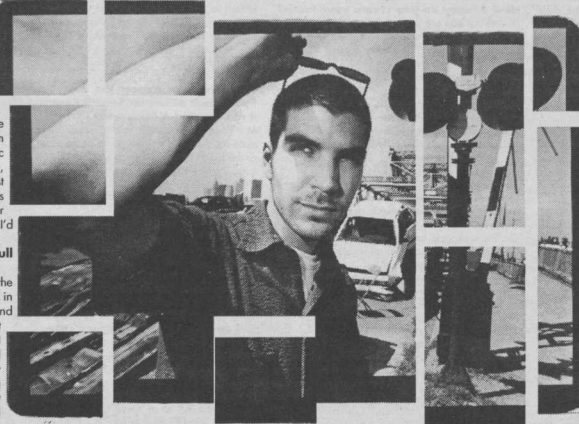
When did you start playing guitar and did you take lessons or were you self-taught?

When I was 13, I think, my best friend at the time taught me the basic five or six chords at the bottom of the neck of an acoustic guitar. Just from that basic point I learned whatever else I've learned since, which isn't much. I'm not a great guitar player, I just use the guitar as a tool to help me write my songs more than anything else. I'd like to become a better guitar player and I think in the past year I have, but I'd never classify myself as a great guitar player.

So how are you enjoying playing with a full band?

I love it. I was saying to another guy earlier that, of the band I've put together, everyone had been playing in bands in the last five years that had played a lot and I hadn't. I'd been playing by myself for so long that throughout the seven months we've been playing, I feel like I'm the one who's slowly got more and more into it, and I've learned from them how to play with other people again. It's been an interesting experience for me and I've felt that I've grown a lot playing with them because of how accomplished they all are.

A lot of times when you were playing



FEBRUARY LISTINGS

WEDNESDAY, FEBRUARY 3
SIR HEDGEHOG
MY BLUE HEAVY
NEW TOWN ANIMALS

THURSDAY, FEBRUARY 4
DIRTIMITTS
JESSE'S GIRL
STATION A

FRIDAY, FEBRUARY 5
STRAPPING YOUNG LAD
OCEAN MACHINE
INFINITY

SATURDAY, FEBRUARY 6
RANDOM DAMAGE
ABBERATION
RAW

WEDNESDAY, FEBRUARY 10
COZY BONES
LITTLE GORPHEM ANNIE
BROWNING

THURSDAY, FEBRUARY 11
PEPPERSANDS

FRIDAY, FEBRUARY 12
GRAMES BROS

SATURDAY, FEBRUARY 13
QUEENS OF THE STONE AGE
LIKE WELLS

WEDNESDAY, FEBRUARY 17
HARD RUBBER
ORCHESTRA

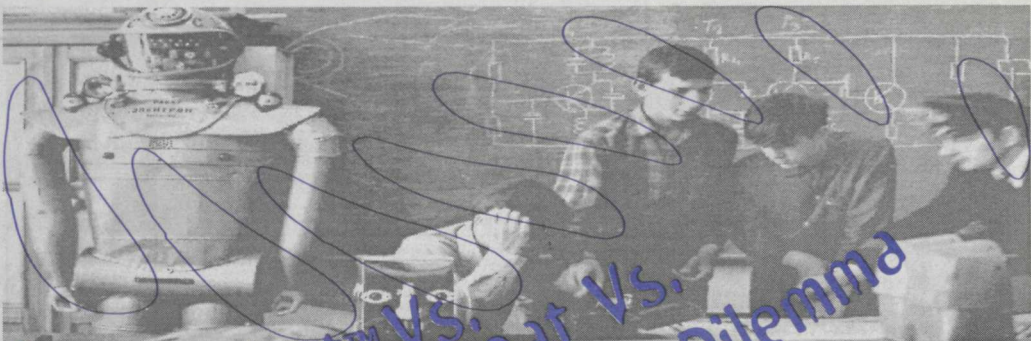
THURSDAY, FEBRUARY 18
G.B.H
AGAINST ALL AUTHORITY
BILLY CLUB

FRIDAY, FEBRUARY 19
GREEN ROOM
SLICK

FRIDAY, FEBRUARY 26
FRED EAGLESMITH

SATURDAY, FEBRUARY 27
ELLIOTT SMITH

MONDAY, MARCH 1
FUN LOVIN'
CRIMINALS



Vote Robot™ VS. French Paddleboat VS. The Modern Music Dilemma

by Nic Bragg

Style was caving in. Unable to sustain popular interest in any unified music genre, "the major labels" dreamed up a very suitable solution. Theorizing that the music industry was nearing critical mass and that the sheer number and diversity of artists and releases had escalated beyond any conventional marketing strategy, music's economic brain trust devised a truly novel scheme. With the multimedia possibilities of the Internet providing both an appealing and effective communication technology in place, as well as the desire-driven star making hierarchy, why not create the last rock star of them all — a machine! Dubbed H.A.M.I.E.T. (Home Audio Musically Learned Entertainment Technology), this forward thinking machine, fully capable of musically animating your living spaces, while matching your cultural tastes with a whole host of popular music genres, is fortunately still only in the prototype stage of development; however, with the high hype courting the emergence of digital radio and virtual sound shopping, HAMLET's unwilling in the marketplace cannot be too far away!

Now, if this is at all alarming to you then perhaps the sounds of comrades VOTE ROBOT and FRENCH PADDLEBOAT may be of interest. Together these two "gestalt" sound collagists* have quietly attracted the attention of fans both at home and abroad [their 1998 vinyl-only release moving at a steady mail clip throughout the UK and Germany], leading some to rename their home town "Kohn-owna." Equally versed in the recent styling of high profile artists such as Tortoise and Oval, as well as their historical antecedents, Can and Stockhausen, the collective Vote Robot/French Paddleboat collaborators, Scott August [M] and Kevin L. [C] are clearly sonic sculptors on a mission.

DISCORDER: What have you heard recently about the HAMLET project?

C: Very little. Everything I hear is second and third hand. Sounds kind of like woosie art, you know, the music they make for kings.

How did you first become involved in your counter-attack efforts?

C: You never know what will get started once you start

enter-
taining in your own
ballpark. Tend to get held up.

Has keeping a low profile benefited your work?

M: Yeah, it's great. Everyone thinks R.U.R. was a Morrissey album.

Explain the terms Vote Robot and French Paddleboat. What are the differences?

M: French Paddleboat is more like the kind of music you'd keep in your house call kit.

When I first heard your music, it seemed ideal. 'Music for Banks' — there is a sense of discretion. A fascination with currency and transactions. Do you concur?

C: I'm in banks everyday. Yesterday I was standing in a bank [and] the lady behind me was nice enough to whisper the words to 'Losing My Religion' on the back of my neck.

M: Yeah, banks are in fine shape without our help. C: Maybe MBanx needs us.

How exactly do you create your music?

M: Whose side are you on, anyway?

Are you obsessed with the idea of obsolete technologies? Do they figure in your counter battles with the HAMLET device?

C: I used to be obsessed with the route that I took to school and the way I walked it, also with the way people went down flights of stairs.

Have you heard the recent Eno work with Microsoft? Could he be a spy gathering information for the HAMLET technicians?

M: That's great, Roger could use the work.

C: Look what it did for the Stones.

Can you dispel the rumors that you are leaders of a 'wolf-pack'-like cottage industry of ambient music makers located in Kelowna?

C: The 'wolf-pack' tag goes a ways back. When we were kids we used to go to all the shows and help bands setup, tear down ...

M: ... sell shirts, tapes, work the door ...

Do you have a band then?

C: Nah, we were real young, like 12.

M: My brother had a band, Anti-Social Zap. That was your 'in'?

C: We were real organized too. If someone was setting up a show, they would call us before they called the hall to see if we were available. I remember one Gentleman of Horror/Flies in the Buttermilk show. The Flies in the Buttermilk guys were the first ones to call us the 'wolf-pack.' I think they stole it from D.Y.S.

Flies in the Buttermilk?

C: Remember them? They were from the island. They did that kind of Aggressive Woo-Pitching Rock à la Jim Dandy.

M: Not the second-strange farmteam stuff, neither.

C: Nah, the real gold medal stuff.

M: We still get 'wolf-pack' calls from the elders.

C: Now it's basically dumped on us as a reason why they can never put us up when we come to town. Sometimes you don't have to try so hard.

M: You'll scare the cots.

Is straight-edge ethics something that fits in with Vote Robot ambience?

M: We only carry in Salt Lake.

C: Those ethics fit in some places, remember Dave Collin's drum solo?

What is your relationship with Jim O'Rourke/John McEntire?

C: I once knew a guy who paid McEntire so much lip service you'd think he was on the payroll. Or at least close to getting it.

What labels do you represent?

C: Who? Like bankroll?

M: Triple Crown and Vegasap.

What are your up and coming releases?

C: Vote Robot has an album out in February. It's limited to 100 copies [and] has a bunch of new tracks as well as folks like the Climax Golden Twins and Ralph Haxton reworking tracks from the R.U.R. LP. We're also finishing up a single for Hell's Half

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C: Who? Like bankroll?

M: Triple Crown and Vegasap.

What can pop music learn from electronic and vice-versa?

C: Who knows?

M: Cares?

C: Let's stay tropical.

How will HAMLET effect the underground that you represent? Will your frequency band grow or shrink?

C: Who knows?

M: Cares?

C: Let's stay tropical.

What is New Hedron?

C: New Hedron is local slang for a morale killer.

Is it emo?

M: It's sturdy.

Recently, Richard James aka Aphex Twin said this year will be his continued programming aimed at smart computers capable of creating their own music and interacting with other like minded machines. Your thoughts?

C: Kinda like what Raymond Scott was trying to do for a while? It worked real well for him, that stuff is great. Then I guess something slipped because the very end there, he was making albums that were capable of putting the Melachino Strings to sleep.

M: Be careful, Richard.

Following the nod of architect Frank Lloyd Wright who, when designing a home, did all the details including furniture and dishes, textiles and even clothes for the inhabitants, TODAY'S ARCHITECTS are seeking music technologies to animate their structures ... in the future each device, each chair etc. will have its own identifying sound, extending to your car — as, now, most cars do.

C: A door is a jar.

There have been recent reports citing another counter attack on the HAMLET project, this one spearheaded by a right wing assembly of 'rock musicians' who are taking responsibility for inserting the Y2K bug into the systems ... effectively wiping it out and making computer-generated ambient music impossible in the new millennium.

January 1, 2000 is going to be one huge power chord. Any thoughts?

M: No Bliss-Out. Is Sudden Death signing?

C: Two-thousand, zero, zero, party over — oops, outta time. Bye.

DISCOGRAPHY

Vote Robot: s/t cassette [shelter], R.U.R. LP [Catur Plains/Vegas], Versions LP [Vegas], [t.b.a.] 7" [Hell's Half Halo]

French Paddleboat: Constantinople cassette [Cathedral], Rome Loves Lsn cassette [Union Pole/Granted Passage], Conversations in Metric CD [Scratch], Conversations in Metric LP [Vegas]

Keeping up with the Jones' has never been much of a concern for Coal. Since carving themselves a niche in the Vancouver music scene in the category of "western noir" in the early '90s with their self-titled debut on Zulu Records, the two founding members of the band, Nicole Sten (guitar, vocals) and Marcus Rogers (bass), have been more concerned with doing things their own way. They've been making their own videos in a way that's organizing their own shows, which would partly explain why it's been so long since they have put out an album. Nicole and Marcus are joined by Jon Wood on guitar and Ian Tiles on drums. Together, they combine a torchy, nostalgic style of music with art, video, and the latest computer technology. With their new album, *One Track Mind*, Coal makes reference to the past while keeping a finger on the pulse of the future. Musically, subtle changes have occurred over the past six years, making their sound slightly less gentle and serene. Nicole's glossy vocals, however, are still prominent, giving way to the some dreamy attraction they created with their first album.

Aside from recording, promoting, and producing their own videos for *One Track Mind*, they have also been working together on a film entitled *The Widower*, which Marcus describes as "Natural Born Killers meets *On Golden Pond*." One of their older songs, "Alone, I Honeyman" (off the Dare To Be Aware CD), is being re-released on the movie's soundtrack and, as well, there will be tracks from local bands such as Joey Keithly, The Evaporators, and the now-defunct Colorites. Having just wrapped up the filming of *The Widower* (which should be ready for release in February), Nicole and Marcus took some time to sit down and discuss their latest recording.

DISCORDER: How come it's been so long since your last recording ['92]?

Marcus: We have a single on Mint [Records]. And we had some singles on compilations. We just took our time, really. We didn't go in [to record] every day, back-to-back. We'd go in one day and record, and then go away and listen to it.

Nicole: We had some band member changes in the meantime, too. There was a point where we thought, "Well, are we going to continue with this?" because it's not the same members. And then we just decided to finish [the album]. We released it ourselves, so we didn't have a lot of deadlines. We didn't have a lot of pressure to get it out.

Where was your first gig?

Marcus: I think it was at a Braininaters gig...

Nicole: Our first gig was a party in this pretty cool building we lived in on Beatty Street. We had all played in other bands but we hadn't really done too much.

Marcus: They were all kind of loud bands as well. We wanted to do something different, something quieter. We were practicing in our living/work building too, so that affected our hushed sound as well.

Nicole: The people kind of responded to the music at the party. They said they liked it.

Marcus: Our neighbors would say they liked it...

How has your sound changed since your last album?

Marcus: I think it has changed a little bit, don't you?

Nicole: Do you? I think it's gotten a little louder. It has a more expanded sound. There's less acoustic instruments. Still kind of western gothic music, but a little heavier and maybe even a little darker.

Marcus: It's a lot more stereoscopic than electronic. It was recorded really loud. The old one had a smoky sound and the new one's [sound] is kind of sparkling.

Nicole: On this new record, Ian Tiles wrote a song and sings it. It's the last song on the album and he played most of the tracks too on the recording, although live he doesn't do that. We added that and collaborated with a few of the guitar players that played on the record as well. I like to think we'll be doing more collaborations in the next little while.

Why did you decide to finally record an album?

Nicole: We four-tracked a lot of the songs and just had this accumulation of songs from over the years. I actually enjoy working in the studio. It's a creative experiment. It's a way of exploring the songs a bit further. You lay down the basics and then add and layer on top of that. It was kind of exciting because I usually play rhythm guitar live, but when I get into a studio to record, I can do little leads here and there and add guitar parts and do harmonies.

Did you make a video yet?

Nicole: Yes, it's on the album, actually. Some

people have asked, because they can't figure out how to make it work...

Marcus: It's a QuickTime file! It's on a universal, crossplatform...

Nicole: But I don't want to get super-lit! I mean, I like having the video [on the CD] and I like people being able to see it.

Were you surprised that the video for 'The Ace of Spades' got so much airplay on television?

Nicole: Yes. I was really surprised. At the time, I was watching MuchMusic quite a bit and I would barely ever see any independent bands' videos. They would be in the indie spotlight and get played once or twice. But the fact that we got into rotation was sort of astounding. We just figured, well, it's Motorhead [laughs]. We owe it all to Motorhead. Now, if we go out to town, people always say, "Oh, you guys did 'The Ace of Spades'."

Do you think your band has a modern or a reminiscent sound?

Nicole: I think there're elements of both. We're probably a bit nostalgic. It's got some elements of a torchy, ballad style, mixed with a bit of an '80s thing.

Marcus: Some of the songs on the new album are very slow—I think they're the best—and there are other songs that are more intense. We are using technology. It is mostly a digital recording. It's definitely a combination of acoustic and electronic technology.

Nicole: And it has a noirish feeling. That's sort of a retro style and imagery. There's sort of an aesthetic, not necessarily how we look, or what the band's image is, but how we present our visuals when we play, and the kind of videos that we make.

Marcus: We take old movies and make them psychedelic and colourise them and mix them together, as part of our visual presentation.

We realize that people have been watching bands for a long number of years now, and four or five people standing on a stage playing their instruments is a wonderful thing, but can be boring at times, right? We get together and come up with different collages of Nicole's favourite movies and my favourite computer stuff. So that's quite modern. But if you think of modern as Nine Inch Nails or hard-edged stuff or electronics, then we are a retro, nostalgic band for sure.

Nicole: Although I think the goal for me is being timeless, rather than retro.

Is this a good time or a bad time to be on the Vancouver music scene?

BY ANDREA GIN

Nicole: I think the whole scene has really broadened, but it's really lost a focus. That's what's sort of missing. There used to be a real mix of art and music in Vancouver—we used to play galleries and at art shows. It's kind of happening again, with shows at the Brickyard. They have art and music events. But I think a lot of it has to do with the lack of venues.

Has it gotten easier or harder?

Marcus: If you decided to try and make money doing it, then it's probably always really hard. If you do it just for the money, then you might not want to do it. But we love it.

Nicole: I think it has become a bit more difficult, just because there was a spirit back in those days, the independent spirit. And it's a bit of a lost dream. There's still a strong independent scene but a lot of the bands signed with majors and you know, it just sort of petered out a bit. I think it's tough for independent music, but the whole great thing about it is that people continue to do it, regardless. We went to Toronto this week and we felt the exciting part was meeting and networking with other bands. That's why we did it, so we could meet other musicians. I think the future of independent music is for bands to get together and play and work together.

What is the future for Coal?

Nicole: I would like us to be completely autonomous. Make our own videos and put out our own records and record ourselves. The thing is, we don't want to be alone. We'd like to hook up with other musicians. I do think the musicians have to take more control over their own careers. I know it's hard because a lot of them are not interested in the business side of things, they just want to play music.

Marcus: I'm really proud of the new record. I think it's kind of silky, kind of sensual, it's really not your catchy pop song you might play on commercial radio. We've never really endeavored to create those kinds of songs, anyway. We've always thought that we'd make the kind of music that we would like to listen to. Nicole and I used to always go and see hardcore bands. We love that kind of music but when you come home from a show, you maybe are a little bit on edge and it's nice to have something a little bit softer. Like a warm bath to slip into.

Coal will be playing the Railway Club on Friday, February 19 with another local band, Thermos.



7 inch



BY THE INVISIBLE CLAIRE

There are over fifty 7" records in the stack next to my record player. Ironic, then, that the only one to suffer the effects of heat-warping in a recent freak accident was a highly-prized single whose value to me simply cannot be comprehended by outsiders. Fortunately, my original, mutilated copy has been replaced thanks to the good sense and kindness of a certain music director. However, since not all of us are blessed with such sympathetic friends, I am here presenting some basic rules for vinyl care and storage. Heed my warning, or you too may someday know the agony of vinyl warpage!

- Store records in their sleeves, preferably with a poly jacket overtop. These can be bought quite cheaply at collectors' or vinyl specialty stores.
- Store your vinyl away from sunlight or other heat sources. A cool, dry, reasonably dark corner or cupboard is ideal.
- Keep records as vertical as possible. Don't stack or lean them. Don't toss them about, use them as doorstops, cut your drugs up on them, or let siblings/friends with aspirations to hip-hop "scratch" with them. If they really want to be DJs, they can buy their own damn records.

That said, here are the reviews:

The world of **BOY CRAZY** seems impossibly bright. Pastel colours and sentiments of child-like enthusiasm saturate this band's latest release. A peppy beat, silly organ lines, and light-hearted vocal harmonies decorate "Last Thursday" and "Pro-Kin Dirty." The faintest hint of mischief can be read into "White Clowns," surely these kids aren't advocating shoplifting? Indie pop's

obsession with innocence is seldom so well articulated. (Magic Marker, PO Box 9342, Portland, OR, 97207)

Speaking of indie pop, **MARINE RESEARCH's** members belong to a long and venerable lineage of just that. The vocals on "Queen B" and "YYUB" are unmistakably Amelia's. (Tululah Gash, Heavenly), and though her bandmates are less obtrusive, I have it on good word that at

least some of them also share Heavenly ancestry. Both of these songs are slow, bubbly, soothing, and well-crafted. It could be natural genius or it could be the result of 15 years of practice — either way, they've certainly got the hang of the formula. (Where It's At Is Where You Are, I, Bonkide, 10 Brock Lane, Maidenhead, Berks, SL6 1LP UK)

The gorgeous **Stephin**

Merritt, as **THE MAGNETIC FIELDS**, presents his latest pair of melancholy experimental love songs on *I Don't Believe You*. Both pieces feature lots of props, toys, and keyboard presets, yet he manages to make the clutter sound mature, dignified, and strikingly poetic. (Merge, PO Box 1235 Chapel Hill, NC, 27514)

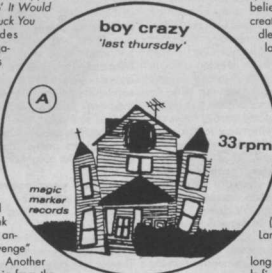
Those of you more inclined to words grease and fuzz than lollipops and synthesizers will appreciate **THE KASSOS's** *It Would Be My Pleasure To Fuck You Up*. This EP includes seven fast, Satanic garage-punk anthems for delinquents and white trash. The Kassos want to kill you and eat your brains. (Vendor, PO Box 15134, San Diego, CA, 92175)

THE BONDELLES are a '60s-style girl band, amped up and armed. Grating punk guitar underlies the angry but graceful "Revenge" and "Backstabber." Another fresh take on nostalgia from the Dub Narcotic families. (K, PO Box 7154, Olympia, WA, 98507)

Apex, Trancelike, the new single from **DUSTER**, intends to provide the sound of a ceiling contemplation, carpet-wallowing, and minutiae-pondering. Duster's

sound is trancey, languid, occasionally atonal.

However, no matter how limp these veggies get, I cannot help but nod dreamily over lines like "It's the rarest of times when we can spend the night." These boys have a definite ability to capture and portray states of near-sleep and quiet intimacy. (Sklab/Amo, Phillips, PO Box 165736, Miami, FL, 33116-5736)



Sleeve notes for the four-band **Lenestar Showdown Vol.2** compilation state: "If this doesn't get you laid, nothing will." An interesting claim, but I doubt it can be tested scientifically. All the bands put on a pretty good show: screaming fuzz

punk/garage stomps from **THE PHANTOM CREEPS**; bouncy pseudo-ska by **STRETFOORD**; poppy synth-laden pop rock with **Biafra**-style vocals from **THE HAMICKS**; less distinctive garage by **THE PARANOIDS**. (J, Deputy, PO Box 7066, Austin, TX, 78713)

The Hamicks, mentioned above, cover their side of the Hamicks/**PRIMADONNAS** split with gilded vocals and unbelicvably cheesy synthesizer, creating a sort of punked up Middle-of-the-Road/New Wave à la 1985 sound.

The Primadonnas, one-time victims of a toast dishing from yours truly, have improved their fake Brit synth pop impersonation. Otto Matik, their surly, round-headed singer, is not nearly as annoying as he once was. "Bad Day" is a fun song about lusty after skinheads. Very Eurotrash. (Big Jerk, 1411 Norwalk Lane #201, Austin, TX, 78703)

The work of **CYCLING** based in the recorded-in-the-bar, lo-fi, off-kay, talentless but charming school of indie pop. With its gorgeous psychedelic sleeve and clear orange vinyl, this record is perhaps more visually than aurally substantial. Nonetheless, Cycling induces amies. (Detector, 6524 Garco Street, Long Beach, CA, 90808-2242)

Kinetoscope

FILMS • VISUAL MEDIA BY A. NALPAS

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1 LOVE IS THE DEVIL
It really didn't kill this. I wasn't nearly as put off by it as she was, but there were things that bugged me about it. At its best, it was one of those self-conscious art-biopics that **Jarman** became fond of during the course of his career, but it never had the guts to step away from its central character, to use this figure in any kind of a daring way, the way Jarman did in *Wittgenstein* and *Caravaggio*. You could just list the filmmaker's here really thought he/they had gotten inside the material. Which brings me to the following point: to shoot much of a film on/about Francis Bacon in a way that mimics the style of Bacon's paintings (distorted, grotesque, etc.) is both ridiculous and insulting. First of all, it suggests that Bacon painted as he did because that is simply how he saw the world around him, how he processed visual information — as if it's that easy. "He was a realist, but he just saw the world in a funny way." As if that's the only reason anyone would paint like that. As if Bacon's paintings couldn't possibly have been, say, a willful act against the world

around him. Secondly, it assumes that the viewer couldn't truly understand Bacon's paintings otherwise: "here, let me show you why his paintings were so weird." Not a bad film, just a flawed (perhaps heavily) one.

2 MODULATIONS
Trying to make a 90-minute documentary on **THE STORY OF ELECTRONIC MUSIC** is both silly and futile. You just end of setting yourself up to have a "sweeping account" of electronic music with some glaring omissions/holes (i.e. women; dub; Eno; etc.). Why not focus on a part of that story, cover it in-depth, and do it well? There was certainly no shortage of interesting smaller stories that emerged during the course of the film technology as escape in early Detroit and Chicago scenes; the beginnings of hip-hop; the post-1989 German scene; etc.

In any case, I just don't have a whole lot of tolerance for poorly made documentaries, and this one certainly qualifies. As I put it: "Like *Entertainment Tonight* on acid!" Let's face it, the film is just 90 minutes of soundbites on electronic music, with really no

other anchor to speak of. It really was just one of those MTV™ style "rockumentaries," but this time it was on electronic music. Visually, that wasn't "chaos theory," kids, that was just poor filmmaking. Random imagery is a no-brainer, and the pace of the film was not only an attempt to squeeze in as many electronic genres as possible, it was an attempt to mask lack of content. Seriously, there was maybe five minutes of truly interesting interview material in that whole 90-minute film. And that's not because they didn't track down interesting people; the film's greatest asset is the very fact that the filmmakers managed to interview an absurd amount of electronic music players, many of whom were/are serious heavy-hitters. Either the interviews largely flopped, or most of the good stuff got cut out. Or maybe it was just because you never got more than about one minute [max.] with a single performer. On the way back home, I told J and B that I didn't get the feeling the film itself was really listening to the music. You never got more than a soundclip of any particular

composition and every bit of music was essentially accorded the same amount of attention/respect — from the worst tripe to the actual cultural importance.

3 FAME WHERE
It's amazing what some loser will put up with in the name of indie street cred. Completely asinine. [Yeah, I know, I know: "It was supposed to be like that!"] Good title, bad film.

4 GODS AND MONSTERS
Overall, some pretty respectable acting on the part of Mr. McKellen and some very fine acting on the part of Ms. Redgrave. The film was fairly well made, too, with the exception of a couple of scenes that had zero tempo. Unfortunately, the film never had a chance because Brendan Fraser was completely miscast in one of the central roles. I generally think that there's no such thing as bad acting, just bad directing — however, there are some exceptions to this rule as well.



Printed Matters



BY GREG ELLIOTT

SEAMUS DEANE
Reading in the Dark
(Vintage)
DERMOT HEALY
A Goat's Song
(Little Brown)

Nero, prior to his timely demise, is said to have cried out, "Quails arifex perece," or "What an artist perishes in me."

These two Irish novels question the ultimate demise of truth and the struggle for redemption. Humans are a fickle breed with too much sense, given to widely ostentatious and highly destructive impulses. Both works present the bitterness and bestiality of Ireland's sectarian strife and difficulties in coming to terms with its joint heritage.

Deane's unnamed character struggles with the lies, propagated in his family, about his uncle: IRA hero or emigrant to America? Healy's Jack Ferris contends with the troubles in his lover's past and present as well as the curse of trying to lose sight of the demons such patrimony brings.

We are probably familiar — lest our heads be so firmly implanted on the earth — with the basics about the struggle in Ireland: Protestants versus Catholics, Unionists versus Republicans.

Deane's character, born shortly before the end of the Second World War, brings forward the long-standing history of the conflict between a conquered people and their paranoid keepers.

In the 1920s, following a bloody overt civil war between the British Unionists and the Irish Republicans which sought to redress the certainty of the Battle of the Boyne in the 1690s, Ireland had been divided into two spheres.

Site of the nine counties of the ancient northern province of Ulster were to be granted to the pre-

dominantly Protestant community and would continue to be British (hence the Queen of England is the Queen of Great Britain and



Northern Ireland, etc.) Many Catholics in the North found this unreasonable, while the Protestants now felt surrounded.

Like cornered rats — the Catholic Republicans threatened

by the virulence of Presbyterian anti-papist fervour, while the Protestant Unionists were terrified of the plague of republicanism and orthodox Catholicism that the southern Irish constitution professed — both sides used whatever measures to protect their interests.

The Unionists, as the bigger rat in Northern Ireland, were able to force the submission of the many Catholic citizens through RUC (Royal Ulster Constabulary) muscle and control of judicial proceedings. With this backdrop, we encounter Deane's unnamed protagonist.

Beginning near the end of the Second World War, Deane's character encounters the bitter figure in his family, past and present, and elsewhere. He also makes his own way about the ghosts of Northern Irish history as well as evolving with his environment.

The tone is of a memoir, full of the difficulties of growing up. Added to that basis is a mystery: who was and what happened to his uncle? His mother won't speak of it, his father doesn't know about it, and everyone else questions either fate:

emigrant to America or IRA hero. The RUC makes its unwelcome presence felt in the protagonist's life to intimate something unsavoury about his family and generally to be a nuisance. Truth is well-hidden and desirous to remain so.

Healy's *A Goat's Story* is a

from his neighbour, Catholic Matt Bonner, and through visitations to the Irish Republic, his wife's birthplace.

Circumstances deepen Mr. Adams's resolve to get into the Catholic mind. His girl, however, jump the sectarian strife to find out about life, thereby encountering the Leitrim lad, Jack Ferris.

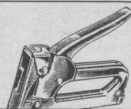
Nothing ever goes as planned, with misfortune and treason breaking through the most admirable of goals.

Even at their most depraved points, Healy's characters are human. Jack's drunken naïveté that destroys his life with Catherine and Catherine's dalliances and jealousy are presented at oblique human failings that these self-destructive lovers engage to degrade themselves before each other.

Both novels are engagingly well-written and encompass most facets of humanity — from treacherous deceit to brutal honesty — in environments ill-suited to sentiment and openness.

Despite the cruel environment of Northern Ireland and intolerance (sectarian and other), there is in both works a sense of hope and escape, even if only in the dreamworld of the reminiscences.

Staplegun Snowdown



ZINES • BY MiMiC <mmmcross@hotmail.com>

Hey there! Time to come out of hibernation and start finding new zines to distract you from your schoolwork. The holidays yielded some great new reads for the MiMiC. Shall I?

OFF KILTER
#4 & 5, \$4, 8 1/2 X 11, 36 pages

Whoof. Ready for a hilarious, perverted and ultimately grotesque kick in the face? Here it is, compliments of the delightfully disgusting pen of Tim Grant. The word "mature" as used in the "Mature Readers Only, Please" cover warning is a laugh; you've got to be pretty devoid of all intellectual snobbery when you take on *Off Kilter*. This could qualify as the comic equivalent of *The Tom Green Show*. Sexual organs take on superheric power in #4, as a salivary lubricant provider named Jimmy the Spitter fights off the evil Dry Humps with a condom whip.

In #5, Wrecks vengeance against her demanding shark-matic parents by replacing her mother's unborn foetus with a watermelon containing — well, I won't give away all the

surprises! The characters go off on surprising, unexpected tangents. All in all, a twisted, unique, read. c/o Tim Grant, 3275 W. 8th Ave., Vancouver, BC, V6K 2C6

AFTERNOON DESCENDS INTO NIGHT

#10, 8 1/2 X 5 1/2, 44 pages, offset printed

Thought only one-half of *Mecca Normal* had literary talent? This chapbook-style publication originates from the hands of guitarist David Lester. Delicately intermingled charcoal sketches with a word or two each, he creates a whimsical collection of one-panel images, many of which would be much more refreshing to find in a daily paper than Gary Larson's old tricks. (c/o Post to the Point Publishing, 3041-120 Salisbury Dr., Vancouver, BC, V5L 4B3 <mecanormal@msn.com>)

COOL MUSIC
#1, \$2, 8 1/2 X 11, 40 pages, newsprint

A new zine intending to cover "punk, oi, ska, rockabilly, garage, surf, lounge." The Vancouver guide to — well, cool stuff — is great, recommended to visitors or newbies as it's fairly comprehensive and to-the-point. Loopy interviews with *Citizen Fish* and *Nashville Pussy*, short articles about skinheads and abuse, and the ol' bag of reviews. Looks like *Cool Music* will develop into something even cooler over time. c/o Telesha, Box 78058, 2606 Commercial Dr., Vancouver, BC, V5N 5W1

DUCTAPE

#15-17, free, 8 1/2 X 5 1/2, 48 pages, DTP ed.

These guys helped put on *The Smugglers' New Year's Eve Rockfest* at the Horseshoe in Toronto, an event I enjoyed immensely, so I'm inspired to briefly put their wares. *Ductape* is a skillfully designed punk zine done by a few cool boys, with a website that's equally appealing

to the eye. #15-16 is the *Warped Tour Special double issue*; #17 is the conventional slew of rockers. A good place to get acquainted with "the scene." Thumbs up. c/o Zach Feldberg, PO Box 741, 1057 Steeles Ave. W., North York, ON, M2R 3X1 <ductape@intlog.com/http://members.tripod.com/~ductapefanzone/

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Inner Review



ALBUMS • ZINES • RECORDED MEDIA

A MINOR FOREST (Thrill Jockey)

Upon my tenth listen to this album from this now defunct San Francisco band, I finally realized the perfect word to describe their songs and the entire band all at once: EVIL. While some bands are crazy because they're at some point consciously decide to act and sound off crazy, **A Minor Forest** are sincerely crazy, evil men who make music which expresses their ultimate hope for the destruction of all mankind (I even say so inside the cover of their first album).

Innidence is a collection of angry, sad, and even dreamy bits of angular, postpunk guitar noise and sparse, gentle picking pieces. Most songs begin with a smooth and clean guitar/bass part, and then suddenly, out of nowhere, explode into an angry and passionate chorus, complete with full-on distortion, speedy drumming, and fits of screaming. My personal highlight is the extra-musical first track, "The Dutch Flag," which starts out as a gentle, melodic guitar piece and then blows up, in a way only the almighty *Slight* could match, to become a relentless wall of heavy drums and driving guitar. Never has the phrase "My ears are bleeding" meant so much. The only knock I have on this album is the annoying fifth track, a 15-minute long epic of a song which at times sounds like the CD is skipping, and at other times like the band is getting bored of playing quietly.

This album lacks some of the unbridled emotion of *A Minor Forest's* first Thrill Jockey album, *Flemish Altruism*, but it more than makes up for that with its weird song structures and original start-up, track-out noise parts. Every time you listen to it, some new part comes out of the background and gets stuck in your head. If you like your math rock to creep up and scare the crap out of you, get this album.

Chris Corday

AFGHAN WHIGS 1965

(Sony)
Afghan Whigs' frontman Greg Dulli is the consummate showman; he's sinister but suave, creepy but endearing, shocking but charismatic, evil yet brilliant. On 1965, Dulli delivers further into his obsession with sex, drugs, Motown/R&B, and obsession itself.

Essentially, 1965 can be divided in two sides. "Side 1" finds the Whigs in familiar terrain doing sleazebally delivered big-off-on-arms which have "Side 2" ten all over them—but for what format? They're too tasteful for

modern rock, and they're not college radio. Not that any of this should matter, but it will to the suits of Sony. "Side 2" consists of more grandiose compositions textured with rich, elegant instrumentation like strings and horns. The second half is a bit of an acquired taste; once the songs have grown on you, they have the most to offer once you begin to scratch their surface. I'm still in the discovery process myself.

The proceedings are, as always, directed and precisely mapped out by Dulli. While it's definitely their deepest and best sounding album yet, I'm still not sure if it's their best overall and I probably won't know for some time; that's just the kind of album it is.

Fred derf

AT THE DRIVE-IN In/Casino/Out (Fearless)

On the front of the record, the sticker says "Sounds like **Fugazi** meets **The Promise Ring**," and even though I hate to compare bands like that, it's just all too inevitable after listening to this CD so much. You just can't ignore how much the singer's voice sounds like Ian Mackaye, not to mention the jugged, feedbacking rhythm (as he is on the first track). This band is all about dynamics, starting, stopping, starting again with a new tempo, but in the end it becomes a little bit predictable.

In/Casino/Out succeeds most when the band is less melodic than they are noisy, as they are on a number of tracks here. The second track, "Chanbano," is a good example of how **At The Drive-In** can shovel out the intensity when the singer decides to stop being a silly-sounding rhymer (as he is on the first track), and just scream his head off. As well, the album doesn't fall into the trap that most emo bands fall into, because on a couple of tracks they turn off the distortion and play some nice, soft picking parts with a little bit of melodic piano, and they restrain themselves from rocking out at the end of the song as they do on every other track. This is definitely better than a lot of stuff I've heard this year. I bet they'd be incredible live, too.

Chris Corday

BELLE & SEBASTIAN This Is Just a Modern Rock Song EP (Lester)

Belle & Sebastian's fourth four-song EP, released in early December, takes a look back to the band's early songwriting days. These four songs are less adventurous than the songs in *The Boy with the Arab Strap* (their latest) and most available full-length re-

lease), but are not as boring to listen to. The music is still beautiful, each note remains purely exquisite. Harmonies still soar and the guitar still plays along while trumpets and trombones noodle in the background. Lyrics speak of boys, girls, writing songs, and summertime, as usual. The standout track is "Slow Graffiti," which appeared in the film *The Acid House* earlier this year. This is a cheaper and more listenable investment than *The Boy with the Arab Strap*, for those who have been hearing more and more about Belle & Sebastian. And for those who have been listening to the band for some time, well, you probably have this CD already.

Chocolate baby

ART BERGMANN Design Files (Other People's Music)

Art's scored a winner here. Better known around here in the early '80s for displaying intense energy while fronting such bands as **The Young Canadians/K-Tels** and **Poisoned** or co-fronting **Los Populares**, Art Bergmann has gone to T.O. to kickstart his career after almost an eight year absence and his mounting frustration with the lethargic Vancouver scene.

This is one heck of a package which is as much a look at the spotlight is this all-out effort—a musical baring of Mr. Bergmann's soul, if you will. Art attempts to wash away the bad experiences of the last 20 years, which have included tangling with drugs, alcohol and personal demons. You can hear this exorcism in every emotion-filled note and unsteady vocal wailing which only Art can deliver.

Good on Ontario indie label *Other People's Music* (known for putting out such releases as the recent **Diagnos** best-of) for giving Art one more kick at the can. This album shows Art has much more raw songwriting talent than he has been given credit for in the past. Even the acoustic delivery of some of his older tunes such as "Our Little Secret" and "Faithlessly Yours" shows that these are much more sensible and from-the-heart than their original synth-pop delivery gave them a chance to be.

Too bad Art has left Vancouver, as we won't get to see his musical rebellion firsthand.

Mike Chilton

JELLO BIAFRA If Evolution Is Outlawed, Only Outlaws Will Evolve (Alternative Tentacles)

This happens to be spoken word album #5 for the ex-**Dead Kennedy's** singer. A three-CD set containing his poetry and recorded live from various venues on a spoken word tour of

the US, Jello investigates, entertains and educates, while not once losing my interest. On CD one, he jokes about TV newscasters, media manipulation, and the whole *Mumia Abu-Jamal* affair. Although he talks about many serious matters, he does so on this CD with enlightening humour, more so than the following two CDs in this package.

Venturing out into CD two, Jello lets us in on more censorship, this time with Disney and Time/Warner, among others. [Which eventually reminds me of Conrad Black's news media empire here in Canada.] After getting into the groove of things, he turns the course for some more humour with the media's labeling of "super predators," jokes about sport utility vehicles, and scores you with family values on parade at Wal-Mart. Near the end, he dives into the music industry with proposed legislation and bills which could seriously affect the musicians in America. Amongst other things, he also discusses the consequences of the MAI/NAFTA and the World Trade Organization, making this one of the most interesting out of the three discs.

Also, we come to CD three, where he exposes the faults of the American prison system and the religious right. More entertainment comes the way of advertising, and then he gets into reporting, media and entertainment. He mentions the McLibel trial in Britain and talks a bit about corporations and the load of crap they get away with.

This is one heck of a package which is as much a look at the kingdom gatefold and a tonne of information. Pick it up, listen to it over and over and begin to arm yourself.

Ken Paul

LENNY BREAU Boy Wonder (Guitarchives)

If I were 15 again and someone like **Lenny Breau** were in my class, I'd be so jealous of what he could do that I'd probably beat the hell out him each day and then go home and cry because I couldn't do what he was able to do.

Fans of jazz guitar will, undoubtedly, know of the Winnipeg virtuoso's ability to turn a whole bunch of fancy guitar licks into something worth listening to. While most guitar music comes across as little more than musical ornamentation (see **Steve Vai** or **Tywin Malmsteen** for examples of this), Lenny Breau had the songwriting capability to keep a listener interested, along with the guitar playing talent to amaze the clowns who read *Guitar World* each month.

What makes me sick to my stomach is the fact that Lenny was recorded. This is the kind of album that could teach the least egotistical a lesson in humility. Lenny, unfortunately, cannot record any more music like this as he was shot in the head by his coke dealer a few years back.

Coke dealers suck.
Gobby Resch

BURGER/INX Las Vegas (Matador)

How can I describe this album? In a word: subtle. There is nothing about this album that forces itself upon the listener. Nothing is intrusive. After consulting some people more in tune with the styles of beats and general tones of the recording, I learned that it is a fine example of dub. Ah, dub. It's all in his, man.

Shane Vander Meer

C-AVERAGE C-Average (Kill Rock Stars)

Abhh, riffrock. **Black Sabbath** influenced riffrock. It's fun for about five minutes and then gets old really fast. **C-Average** are a duo of guitar and drums playing heavy, drop-tuned, rock and roll. They are competent musicians and the songs aren't really that bad, but this kind of rock was already overdone in the '70s and all the tracks sound almost exactly the same. And it doesn't help that they yell "Okay Alright!" a few too many times during the course of the album. It's not very interesting to me, but if you like your riffrock heavy and lo-fi and want some modern juice for your stereo with this **Big Apple** sticker on it, this is for you, "baby." Al-right!

Chris Corday

CRASH

(CNU Productions)
First, I gotta say that this is a very catchy band and a very catchy CD, with a very catchy name. But why **Crash**? It's more than a little misleading. The music isn't particularly crash-like in any way.

That said, the recordings are not only all clean and tight, but the individual musicians each display personal command of their instruments without threatening the unity of the band's sound. For better or worse, the repertoire shows a comparable level of unity. Different rhythmic feels are used, but forms, voicings and tonal effects soon become predictable. My own years of experience with jazz bands indicates that this predictability is now considered a good thing in jazz circles, so I suppose you hardcore jazz insiders can take that as an endorsement of sorts for this CD. The fact that the apparently improvised solos occasionally dissolve into a pool of quotations might, therefore, also be viewed positively. Okay, fine. If it makes you feel sophisticated to recognize specific licks, you'll like this CD. On the other hand, if you don't recognize them, you'll be all the more impressed with their apparently spontaneous expressions.

Gobby Resch

GOVINDA

Atom Heart Madras (EMI Music Italy S.p.A.)
IT IS EITHER IS Hindu devotional music or it isn't.

If it IS, *Govinda* is intended to be used in conjunction with strobe lights and night-generation designer synthetic alkaloid nightshade derivatives or it isn't.

Okay, maybe I'm not entirely right on either point. Fine. You connect the dots, and you're left with a rather perfect for both Indians and I generally prefer stylistic hybrids to "pure" forms, but I find that this CD induces a certain level of cognitive dissonance in terms of its implicit ideology. I'm not denying that the tracks do pump their hearts full of chemicals and spend days at a stretch wiggling around on

DAAU We Need New Animals (Sony Classical)

I don't know what to make of the cover, with its strange and slightly horrifying radioactive animals in computer-generated colours, but the music is amazing. **Daau**, an abbreviation of *Die Anarchische Abendunterhaltung* or, translated into English, The Anarchistic Evening Entertainment is a group of classical musicians in search of new sounds. Although it is on a classical music label, it cannot be defined as such, as they walk into too many genres and combine sounds from very disparate sources (reggae classical, anyone?). The clarinet, violin, cello and accordion play a central role in the music as do programming, guitars, and drums. The music is sort of reminiscent of **Die Knodel**, but is more urban and not as folk infected. This is a wonderful record that has been a constant companion in my CD pool.

Paul Kundarewich

LOWELL FULSON Blue Shadows (Sony Plain)

Something strange happens to me when I throw this album in: my ass begins to shake and my right leg twitches at a feverish pace. This very same condition used to plague me whenever I'd listen to the song "Mary Ann" by **Buddy Guy** and now I seem to have returned. I tried to listen to this while lying in bed one night and I damn near fell off. I made the mistake of tossing it in the deck while driving around Winnipeg a few weeks ago and narrowly avoided disaster. One sound I've never heard. **Fulson's** horns "n" guitar style dominates most of this album and while it does get repetitive in a few spots, it's a good kind of repetitive. Although covers of **Big Joe Turner's** "Hell Well Oh Well" and **T Bone Walker's** "Mean Old World" stand out, I cannot find fault with any of the cuts on this album. With the background provided by Canada's own **Powder Blues Band**, this album should make your ass shake and your leg twitch, as it did to me. If you don't see this happening, I would suggest that you see a doctor immediately.

Gobby Resch

ATOM HEART MADRAS (EMI Music Italy S.p.A.)

IT IS EITHER IS Hindu devotional music or it isn't. If it IS, *Govinda* is intended to be used in conjunction with strobe lights and night-generation designer synthetic alkaloid nightshade derivatives or it isn't. Okay, maybe I'm not entirely right on either point. Fine. You connect the dots, and you're left with a rather perfect for both Indians and I generally prefer stylistic hybrids to "pure" forms, but I find that this CD induces a certain level of cognitive dissonance in terms of its implicit ideology. I'm not denying that the tracks do pump their hearts full of chemicals and spend days at a stretch wiggling around on

100

Real Live Action



LIVE REVIEWS

SHINDIG

The whole shebang! Every Tuesday for a long time. (Sept.-Dec. '98) **Railway Club**

And the winner is ... **Clover Honey!** Yes, I bet you all know that part of the story already, but how about the rest? How many of you spent every Tuesday night of last term at the Railway Club (mad props to Davey & Troy, who actually DID do this!), watching bands of various skill and showmanship levels battle it out for some guitar strings, drums, and a chance at something a little bit better? After a few run-around winners and bizarre upsets, we arrived at the finals with only three bands. Along with the way, we enjoyed sets by many local bands you may have heard of, like **The Disgustees**, **Full Sketch**, **Forecasters Farewell** and **Peppersands**, and a few newcomers, like **42 Ties**, **Fridge Art Tiers**, and **Fridge Art Tiers**.

In the end, we were left with ... pop. The finals, which took place at the Starfish Room on December 11, gave us the op-

portunity to view live performances by **Clover Honey**, **Strike Force**, and **Feisty**. All three bands were worthy of the spotlight and I hope that they all continue to do well on the local scene. I am going to enjoy my seven-month sabbatical, possibly taking in a cheap movie or two, and then I'll be ready for the next batch of up-and-comers in the fall. Much thanks to everyone who performed, came out, and kept me amused on those nights.

Julie Colero

THE BOMBORAS BLACK MARKET BABIES Wednesday, November 6, 1998

Starfish Room
The Starfish Room was slow to fill, so the show got off to a late start with **The Black Market Babies**, an energetic garage rock and roll quartet. The antics of the lead singer were nothing short of hilarious—I haven't seen anyone roll around on the ground as long as he did, with the exception of my dog, Lightning.

And then, like a sudden

twister descending on Kansas, the savage, rhythmic, and intoxicatingly exotic **Bomboras** were in full swing. The stage was transformed into an Eastern Island of tremendous tiki heads, monstrous moai, and sensuous smog with the crowd forming the swelling ocean. The **Farfisk** filled the room with its eerie notes and upbeat melodies. The guitars wailed the best in garage surf. The sharply dressed **Bomboras** laid down drums, organ and bass. The stage was illuminated with fierce reds and oranges from the burning instruments and with the intense and unique sounds of the surf combo. The **Bomboras**, unfettered, played with their instruments on fire. More exciting than a roller coaster, more spine tingling than Bela Lugosi, and more fun than a barrel of monkeys, **The Bomboras** put on the

I've begun too late, but I was rockin' safe, which left me with a muffled rendition of ... Anyway, the plugs put me on the periphery of the rock experience. But the kids, the kids went crazy—as I was mesmerized by bassist David McCaffrey's resemblance to an '80s porn star (especially when he'd hit his bottom lip). Rock songs like "King and Queen of Siam" and "I Gotta Move" had the fanatics in a frenzy, even more so with "Speedy Movie" from **Ben Berger of the Year** or "Los Angeles" from Frank's first self-titled album in 1993. And the kids roared. Yet, through my muffled perception, the opening "Holiday Song" was a reminder: this is not **Frank**, no, no, no, but **Frank Black** or maybe **Joe Jackson** ... I dunno.

badmonkey

HAYDEN ODEGA Wednesday, December 2, 1998

Richard's on Richards
I wish that all shows were this good. Really, aside from a few idiots in the crowd, and a somewhat lackluster opening act, this concert was damn near perfect. As a guy known to really hate touring, it was nice to see **Hayden** in good spirits in this, the last week of his six-month long tour. Once known for his intense acoustic shows, **Hayden's** newest incarnation includes a full

price of admission alone. This was a nice cozy evening with one of Canada's most charming performers.

Opens **Bodega** put on a solid set despite the crowd's obvious lack of enthusiasm. They tried their best to entertain us and they were definitely better live than their new disc, **Bring Yourself Up**, would have you believe. Their happy indie pop sound was good enough to warm you up, but really didn't offer anything new or exciting.

Brian Johnson

DESTROYER CAPOZZI PARK NEW HEDRON (advertised as VOTE ROBOT) Friday, December 4, 1998 Anzo Club

I am embarrassed to admit it, but for someone so wrapped up in music, I don't know the first thing about my own local music scene. Maybe I've been too busy taking notes on Chicago or singing the praises of Glasgow to look at the talent which is right here in town. Maybe it's also because I'm scared to go to the Brickyard or the Columbia by myself late at night ... Anyway, this show served as a good wake-up call; Vancouver (and nearby 'burbs) knows how to rock.

Vote Robot, a Kelowna electronic act, decided that their indie/math-rock alter-egos, **New Hedron**, would be better suited to playing this show. I was disappointed that I didn't get to see a band I'd heard many good things about, but **New Hedron** were good enough to distract me from my complaints. I'm still waiting for a real **Vote Robot** show, though.

Capozzi Park is the new vehicle for frontman Mark Szabo who, now with the help of a full band, played a perfect set of cozy pop-type tunes.

Headliners **Destroyer** are probably one of the most well-known bands on the local scene and now I can finally figure out why. Just you try to go to one of their shows and not enjoy yourself! Dan **Destroyer's** voice takes a bit of getting used to, but the band plays creative, yet comfortable music that doesn't take long to warm to. (Don't hear the band, **The new Pornographers** with Carl from **Zumpano**, is also great and worth a listen.) **Destroyer's** got a style all of its own and is worth a trip to an unknown venue to see. All of these bands were, actually ...

Julie Colero

THE PILGRIM'S PROCESS Emily Carr Video Gallery FULL SKETCH THE SECRET THREE Sugar Refinery

Tuesday, December 8, 1998
I always knew that art students were cooler than I was ... and now I know why. They write and act in charmingly creative puppets to work with now. **Hayden's** old material took on new life—hell, I think hearing the new version of "In September" was worth the

Herman modernized the tale, adding quirky references to record labels and other hip talk. To a pre-recorded dialogue, the main character of **Girl**, a small shaggy-haired doll with what looked like a seized heart strapped to her back, went on a difficult journey to fix her social ailments. Whoever was responsible for the fabrication of all the puppets should be greatly rewarded, though somewhat highly dysfunctional as moving puppets, the creatures and creations were great to admire. With the accompaniment of two musicians seated on the edge of the audience, the play moved along with a lively spirit and I was disappointed when it ended. It was really special to see a bunch of students performing together, feeding off of each other's energies and ideas.

From Emily Carr we headed to the **Sugar Refinery** to catch **Full Sketch** and **The Secret Three**. **Full Sketch** rocked my socks off in their usual stormy rock-starlet manner and **The Secret Three** played music to sit quietly and listen to. I fell off a couch and made a nice kid have a lousy evening, but I think most people had a damned good time with these all-girl and all-boy bands.

Julie Colero

THE SECRET THREE FULL SKETCH Tuesday, December 8, 1998 Sugar Refinery

Full Sketch made the music of melting chocolate as interpreted by an organ and its kingly courtiers, drums and bass. First, they routinely threw the blocked semi-sweet into a dish, knowing full well that a truer, vaporous sound lay just a few notes away. Half a cycle around the watch later, the sound was gurgling out clean as mouthwash through the room with light, bright and playful music. "Well coordinated three-piece band has good song sensibilities," read the headline.

The Secret Three cut through tepid thoughtspace. They had this way of establishing a gentle soundscape that put all eors in perfect comfort just to hear the triangle in its place. One man wandered the freboard of his acoustic like it was certain backyard, with utter certainty where to find the fittingly ripe things. Another, just behind him, had finely restrain. He hit the note as if to say "This time, and only this time I'll admit that I saw the dog shit on the carpet." The last just made sense of the chronology with a slow frame-by-frame boss. They claimed to play out their entire catalogue of low-key pop-noise in just 45 minutes. That's probably why they seemed so comfortable and comforting.

Spencer

THE DEFTONES QUICKSAND SNIP CASE Friday, December 11, 1998 Croatian Cultural Centre Being an all-ages show, the scene

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Dave Evans

FRANK BLACK AND THE CATHOLICS Sunday, November 15, 1998

Rage
Listening to the recent **Frank Black and The Catholics** self-titled album [fourth after **The Pixies**, for those keeping count], visions of **Joe Jackson** came into me little head—hmm, wonder why—dunno, could it be they're both smooth as cue balls? So I was the first ear-plugged show I've ever attended. I'm not sure if

backing band, including friends Mitch and Josh (formerly of **Polecat**) and Damon (formerly of **Change of Heart**). The new setup is a dramatic change from **Hayden's** shows a few years ago, but it worked extremely well. For over two hours, including two encores, they covered material from all three of **Hayden's** past efforts, including a surprising wealth of material from his original indie effort, **Everything I Long For**. With so many more people to work with now, **Hayden's** old material took on new life—hell, I think hearing the new version of "In September" was worth the



PHOTO: JASON DA SILVA
Fiesty did their best to win the Shindig judges' hearts. Second's the best, right?



PHOTO: ANN GONCAVES

Hats on for Barb of Full Sketch supposedly playing the Sugar Refinery in December, though pictures can be misleading.

at the Croatian Cultural Centre on this night was one filled with "rebellious" teenagers decked out in Korn shirts, spiked hair, and, of course, the essential Adidas pants and/or jacket. However, I must admit that the mood was intense, as everyone pretty much knew this was going to be a loud, entertaining show. They were party right.

Snop Case opened things with a very overdone imitation of the headliner **Deftones**, especially their singer who, from my standpoint, looked and sounded very much like the Deftones frontman, Chino Moreno. They did manage, however, to motivate the crowd enough to get them bobbing their heads in approval.

New York-based **Quick-sand** were much more rhythm oriented, as they dished out 45 minutes of their **Helmet**-esque hardcore which proved to be very entertaining.

The Deftones took the stage with a truckload of energy opening with "Root," an extremely heavy number from their first album, *Adrenaline*. The set roared along with other great songs like "7 Words" and "My Own Summer (Show It)." However, after completing an excellent rendition of "Head Up," the band left the stage for what everyone thought was to be a rest before the encore. Wrong. Deftones decided to pack it up after just one hour and 15 minutes. It was a great show for what they played, but hardly worth 90 bucks.

Rob Kirkham

HELLACOPTERS THE SPITFIRES THE WATTS

**Monday, December 14, 1998
Starfish Room**
We arrived just as Bellingham's **Watts** were mounting the stage. The two familiar members of this band are Dave Crider (guitar) and Aaron Roeder (drums), both of whom were in the now-defunct **Mono Men**. This new outfit, on first listen to these ears, sounded

like a bit of a departure from the **Mono Men** sound, but a logical one. The full-volume guitar and drum assault is still intact. The other noteworthy thing is the presence of an actual vocalist/ frontman sans guitar. Judging from his on-stage histrionics, I'm guessing that he probably had long hair about ten years ago. Nonetheless, he made a good first impression.

Next up were **The Spitfires**, who came out blasting on all cylinders from the first note on. It wasn't even two seconds before singer Jason's beer slipped from his grasp and went pivetown across the stage like alcoholic fireworks. Guitar chords got pulled, glass was broken, the front row was generally terrorized and this was only the first three songs! It was probably the best set I've ever seen them do and I feel that good things are in store for them if their gigs continue at this raw intensity.

The Hellacopters were the loudest of three very loud bands. Fortunately, they also have hooks and sonic textures to make the aural destruction be more than just bearable but downright addictive. They only played some stuff from the *Supershy* LP and also threw in a cover of **The Rolling Stones** "Gimme Shelter." The last number was a sonic wig-out somewhat akin to *Funhouse-era Stooges*, which had me thinking I was gonna lose my mind in the swirling sonic soup. They came back for three encores!

Sean Law

SPEARHEAD LOS MOSCOSCOS

**Saturday, December 26, 1998
Richard's on Richards**
We almost missed the whole show altogether, but we did eventually get there; however, that meant we missed **Los Moscoscos**' set. The doorguy said they were really good and had a "Latin funk" sound to them.

We were even more disappointed about missing their set when their horn section came out during **Spearhead**'s set. They were cool. **Spearhead**, themselves, had an awesome feel to them. The audience was excited to see them and the energy bounced well between the crowd and the band. Michael Franti has a history of political bands behind him and this comes across in **Spearhead**.

In the middle of their set, he reminded everyone that Bill Clinton had recently bombed Iraq and used it as an intro to "Crime to be Broken in America." Despite the political background, **Spearhead** do anything but put on a boring show, especially since Franti holds the belief that people will respond better to stories than to finger pointing. There is a banner that goes on between Franti and the other singer, Trina Simmons. Before "Love is the Shit," Trina went around introducing each band member, encouraging the crowd to cheer for the guy they found sexist. Then, during the cover of "No Diggity," Trina and Michael traded amusing insults. The night ended in goosebumps for us, with Franti midstage with a spotlight singing "Positive" — beautiful song on the record, but even better live. The encore was short and sweet and we went home relieved they didn't do "Red Beans and Rice." This was definitely a show well worth attending and busting out the dances moves for.

Lauren and Tess

DUSTER VOLUME ALL-STAR Tuesday, December 29, 1998 Re-Bar, Seattle, WA

If you drive two and a half hours down a big, scary highway to see a show, it better be pretty good. This one was not. **Volume All-Star** consists of a boy playing a couple of very elementary guitar chords per song, a pretty girl playing two-note basslines for five minutes at a time, and a drum

machine with some nice, catchy beats to it. You know how most pop bands have this format that goes something like "verse, chorus, verse," and so on? Well, I guess **Volume All-Star** aren't talented enough to change chords and notes that many times during a song. They were perhaps the most simplistic band I've ever seen, and even though some simple bands can be interesting and fun to watch, this Seattle duo failed to do so. After two songs, it became painful to watch them, so I resorted to listening to in some jaded Seattle scenesters' loud conversations about how bad they thought this band was.

Even though **Modest Mouse** was the big band of the evening whom most people of the club came to see, I was there to see **Duster**. After watching them try to tune their guitars for half an hour without much success, it became clear to me that this band would likely not sound the same as their album does. It turned out they were right. Although hampered by a terrible soundman who couldn't even turn the band's amps up to a level that would be audible by the keenest of hearing and some extremely badly-tuned Gibson guitars, **Duster** just plain stunk as a live band. They looked bored to be playing and were obviously preoccupied by being frustrated at the soundman the entire time they were on stage. (And I don't blame them!) If I hadn't known most of their songs before went into the show, the whole set would probably have sounded like a big, noisy mess. I guess some bands just are meant to be heard on an album and not in a smoky club. Damn. Oh yeah, I didn't stay for **Modest Mouse**.

Chris Dorday

DESTROYER KLAUS KINKI'S JERK WITH A BOMB Saturday, January 16 Brickyard

The two piece **Jerk with a Bomb**, ex-**Dead Teenagers**, sounded like three, what with a drummer able to sing, drum and play keyboards all at the same time. Short of the point songs with vocal harmonizing, chunky chord changes, and energy to spare was the simple and worthy approach of the band. You ought've seen the singer's Adam's apple.

Seattle's **Klaus Kinki's** obviously caught the audience off guard. Not just another filler opener, no, no, the KK's spent ten minutes just getting the pedals and tuning right. Once the tinkering was out of the way, the three-piece broke into a fury of sonic melancholy. From the looks of the confident guitar player, it'd be easy to assume this guy does nothing but sit in his allocated space and fiddle until he gets (another) unique sound. They played about five long songs, each played in many phases. Occasional lyrics broke up the road trips along the fret board, and frequent pedal h-downs washed some half-new, half-**Spacemen 3** sound over the legions of gained fans. No releases yet from this band. Darn.

A short makeover between sets brought on the flood of **Destroyer**. One unnamed concert goer described their music as happy, using her leg-kicking fingers to express the parallel joy of their music. Somewhat puzzled, her companion just nodded, accepting the interpretation but not necessarily understanding it. Three songs in, said companion seemed to get it.

Spencer

SOLO 2 TRIO Sunday, January 17 Vancouver East Cultural Centre

This program was mostly music from the last three years. Many of the composers were in attendance, including **Laura Elsie Schwendinger**, whose *Poinmilliers* for solo piano started the evening. This was a collection of emotive, intelligent pieces. Each musical miniature ached with fearless isolationism, bringing our century's concert-going experience into full focus. Following this was the almost comically contrasting, likable and savvy *Esprit Rude/Esprit Doux* (rough breathing, breathing smooth) by **Elliot Carter**. His was a 1985 flute and clarinet duo, none too serious.

Nikolai Korndorff's *La ment* was just that: a cello melody with piano accompaniment, earnestly wrought, which brought the listener to the sim-

ple state of being moved. The 1975 *Piece pour Violin* at clarinet, by **Claude Vivier**, was a journey from the Middle East to the Middle Ages, binding the room to its timeless spell. **Anthony Grange** rounded off the first half of our evening with **New Hockets: it's strongly and yet goofy trio for clarinet for piano, marimba, and piano.**

Another trio, *Of Siren Years* by **John Fodi**, began the second half. It seemed unlikely that the second half could equal the first, but this piece was beautiful and meditative, and actually confusingly good. **Bradshaw Pack** followed admirably with *Canzone Tenebrae*. This cello/English horn duo captivated me with its **Brahmsian**, **Kurtz**-esque sobriety, and quiet passion. **Ian Crutchley's** solo bass flute work, *Slide*, went on to flutter about better than could be expected. Such an instrument, unaccompanied, can only pull off a worthwhile performance by creating a genuine intimacy that transforms the space in which it takes place. It worked.

The evening ended with *B&D* by **Hermann Reichberger**. This bass and percussion romp led into free improvisation, with the clarinet player getting on board. Everyone enjoyed hearing the musicians show off and it was a good note on which to depart.

John Keillor

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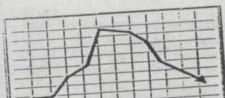
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2	fryerluck	soft favourites of...	independent
3	the ronderles	fiction romance, fast ...	smells like
4	the spiffies	the spiffies	sonic swirl
5	yuichi sakamoto	low is the devil	emi/virgin
6	the molestics	manufacturing hokum	king hokum
7	764-hera	get here and stay	sub pop
8	talvin singh	ok	island
9	autechre	autechre	warp
10	run chico run	mélée	independent
11	refused	the shape of punk to come	burning heart
12	murder city devils	empty bottles, broken hearts	sub pop
13	destroyer	city of daughters	triple crown
14	the bonaduces	the democracy of sleep	endearing
15	royal grand prix	high performance	wrong
16	stereolab	aluminum tubes	drag city
17	ooioo	ooioo	kill rock stars
18	icu	chotto matte a moment!	k
19	johanny favourite ...	holiday romance	universal
20	skinny puppy	remix dystemper	network
21	front line assembly	re-wind	metropolis
22	third eye foundation	you guys kill me	merge
23	circle square	filtering blue	independent
24	wagon christ	tally ho	astralwerks
25	duck boggs	his fallow years	smithsonian
26	dino martinis	steak and comedian night	arista
27	photek	form & function	virgin
28	the hellacopters	superstition to the max	man's ruin
29	cat power	moon pix	matador
30	god is my co-pilot	get busy	topper/atavistic
31	pi harvey	is this desire?	island
32	the butchies	are we not femme?	mr lady
33	jim carroll	pools of mercury	mercury
34	strawberry	breakheart audio	no
35	do make say think	do make say think	constellation

feb 99 short vinyl

1	disgustens	nothing personal	longshot
2	longstocking	will you stay?	k
3	make-up/lung leg	split	southern
4	frigg-o-go-go	frigg-o-licious	360 twist
5	mulchman	all the news that's fit to surf	luna
6	n. case/whiskeytown	split	bloodshot
7	silver scooter	tribute to the phone calls	peek-a-boo
8	magnetic fields	i don't believe you	merge
9	junior varsity	juvenile	remedial
10	marine research	s/t	k
11	seagull screaming...	it's brand new	detector
12	the kassos	it would be my pleasure ...	vendor
13	fuck on the beach	fastcore on the beach	slap a ham
14	the henchmen	my catalina	front porch
15	murder city devils	dancing shoes	die young stay pretty
16	the go-devils	end	feline
17	corpusse	fan favorite	rivet
18	various artists	self-portrait	permafrost
19	rondelles	dub narcotic disco plate	k
20	bangs	maggie the cat	ten-in-one

feb 99 indie home jobs

1	team strike force	lager + lime
2	clover honey	three four
3	hall caminos	fx
4	full sketch	sketchersize
5	london paris	unmatched sock
6	capt. cook	i'm glad for you
7	hounds of buskerville	blowin' off some steam
8	tampax twin	swamp foot
9	kinnie star	bk lounge
10	daddy's hands	statistic wigs
11	fridge art tiara	united
12	the leaches	donkey kong
13	sophistos	military surf magic
14	kirby grips	mod boy
15	bishop of battle	coldward & stormward
16	transvestimentals	incidental transvestimental song
17	mizmo	sprite
18	all purpose	not fuckin' fair
19	the drawe	he sinks
20	dixie's death pool	she rides a bike with an engine

tristan's top 10 fav words

1	arrl (exp.)	pirate-ism
2	wicked-smart (adj.)	garrelli-ism
3	chocolate (n.)	drug
4	to not disappoint (v.)	cliché
5	speedom (n.)	speedo™ freedom
6	to timber-shiver (v.)	pirate-ism
7	wassen (place)	pirate-ism
8	caffine (n.)	drug
9	a cookie (n.)	over-the-counter drug
10	a spaz (n.)	a production manager

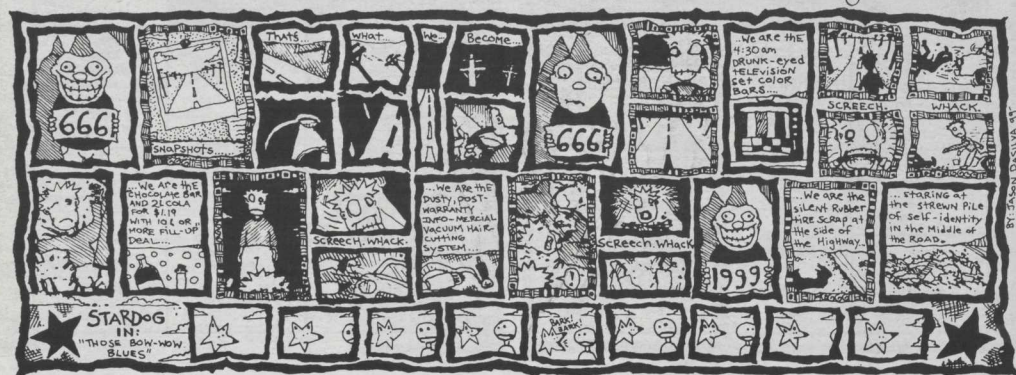
what we listened to ...

1	sam prekop	sam prekop
2	smog	knack knack
3	stereolab	aluminum tubes
4	sebadoh	— the sebadoh
5	boxhead ensemble	the last place to go
6	ida	losing true EP
7	edith frost	telescopic
8	various	versatility compilation
9	seaweed	four
10	cat power	moon pix

GoodTasty Comics

<jdasilva@ciad.bc.ca>

by Jason Da Silva



On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashion.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real-cowhail-caught-in-your-back country.

WIRELESS alt. 3:00-5:00PM

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender

identities.

HELLO INDIA 8:00-9:00PM

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhaipans, and also Qawwalis, folk songs, etc.

THE SHOW 10:00PM-11:00PM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Checkmate, Flip Out & J Swing on the 1 & 2's.

THE CHILL-OUT ROOM 1:00-4:00AM DJ Clutch spins hip-hop...DJ Decker spins techno. So chill out with us. Have a nice day.

MONDAYS

BLUEGRASS FOR BREAKFAST 6:00-8:00AM

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownies, James and Peter, offer a savory blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and embrace.

BLUE MONDAY alt. 11:00AM-1:00PM Vancouver's only industrial electronic-retro-goth program. Music to schtomp to, hosted by Corren.

THE ETHER TABLE alt. 11:00AM-1:00PM
SOUP DU JOUR 1:00-3:00PM Feeling a little french impaired? Francophone music from around the globe, sans Céline Dion.

THE MEAT-EATING VEGAN 3:00-4:00PM Endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fog and guitar positive.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BIRDWATCHERS 5:00-6:00PM Join the Sports department for their eye on the Birds.

POLYFILLER alt. 6:00-7:00PM
MUSIC FOR ROBOTS alt. 6:00-7:00PM Viva la Robotica Revolution. Estrogen-charged robots on Planet Noiz.

HIP HOP HAVOC 7:00-9:00PM
THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker. Features at 11.

Feb 1: "Jazz Album of the Year" drummer/bandleader T.S. Monk's Monk on Monk.
Feb 8: Tokyo '96: Keith Jarrett (piano), Gory Peacock (bass), and Jack DeJohnette (drums).

Feb 15: A newly reissued classic by tenor saxophonist/Italian/composer Yusef Lateef. Before Dawn.

Feb 22: Composer/Theorist George Russell and his Orchestra: Jazz in the Space Age.

VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts — thank fucking Christ.

TUESDAYS

THE MORNING AFTER SHOW 6:00-8:00AM

THE CLASSICAL SHOW 8:00-9:30AM Listen carefully as Johnny B. brings you the classical music show featuring Canadian composers, amateur hour and more. Radio can loco for the masses.

THIRD TIME'S THE CHARM 9:30-11:30AM Torrid trash-rock, sleazy surf-rock/punk/punk/punk/perfect scissor kick to your head every Tuesday morn. There's no second chance when KungFu is used for evil with drunken fist

Feb 8: Tokyo '96: Keith Jarrett (piano), Gory Peacock (bass), and Jack DeJohnette (drums).

TRAGIC ANIMAL STORIES alt. 11:30AM-1:00PM Tales of puppy love gone awry, and of baby ducks

crossing the street, all backed up by a sad soundtrack of various redneck bands for your own enjoyment and education. Cry in your beer, please.

ECHOES FROM THE SUGAR CUBE FACTORY 1:00-2:00PM

JD AVALON PRESENTS 2:00-3:30PM Swing, baby.

THE SUPPERY SLOT 3:30-5:00PM
BBC WORLDNEWS SERVICE 5:00-5:30PM

RADIO ACTIVE 5:30-6:00PM Activism, issues and focking up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM Hardcore and punk rock since 1989. <http://flexyourhead.com/>

SAREGAMA 8:00-9:00PM Featuring traditional classical, light and folk and contemporary South-Indian music.

LA BOMBA 9:00-10:00PM La Bomba (the bomb) explodes with the best salsa and merengue, with your papa DJ Papichious.

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip-hop, free jazz, Christian better living U's, the

SUN

MON

TUE

WED

THU

FRI

SAT

6						6
7	reggae linkup	Bluegrass for Breakfast	The Morning After Show	BBC	Radio Ellinikathiko	Get to the Chorus
8				suburban jungle		
9	are you serious? music	Breakfast with the Browns	The Classical Show	Spike's musical Pins and Needles	Reel Music	THE SATURDAY EDGE
10			third time's the charm			
11		Blue Monday/ the ether table	Tragic Animal Stories	BOTH SIDES	Filibuster/ stand and be counted	
12					CANADIAN LUNCH	skat's Scenic Drive
1	ROCKERS SHOW	Soupe du jour	echoes from the sugar cube factory	love sucks	STEVE and MIKE	THESE ARE THE BREAKS
2			J.D.AVALON PRESENTS	Audio Sprocket	Onomatopocia	Little Twin Stars
3	WIRELESS/ BLOOD ON THE SADDLE	The Meat-Eating Vegan	SLEEPY SLOT	motor dAddy	Bombshell/ rhymes and reasons	NARDWUAR & NOIZ
4		evil vs. good				
5	LIPLOSS AND CIGARETTES	Birdwatchers	BBC Worldnews Radio Active	BBC Headlines Rachel's Song	Culture Crag Shape Up/Reels to Reel	NOOZE
6	QUEER FM	polyfiller/ music for robots	flex your head	solid state	Out for Kicks	Far East Side Sounds/ African Rhythms
7	Hello India	hip hop havoc	SAREGAMA	and sometimes why/ mary tyler moore show	on air with greased hair	
8	GeeTaNali		LA BOMBA	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	home boss
9	THE SHOW (hip hop)	THE JAZZ SHOW	Venus Flytrap/ witchdoctor highball	str8 outta jallundar	COCKED AND READY/ NOCTURNAL EMISSIONS	
10						live at the hi-hat
11		VENGEANCE IS MINE!	AURAL TENTACLES	Hans Kloss' Misery Hour	Plutonian Nights	pipe dreams
12						
1	The Chill-Out Room					Soul Tree/ Earwax
2						
3						
4						

occasional amateur radio play, whatever.

VENUS EXTRAPAS LOVE DEN alt.
10:00PM-12:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here... and bring some ice.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM
A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Ghia.

SPIKE'S MUSICAL PINS AND NEEDLES 9:00AM-10:00AM
Spike spins Canadian tunes accompanied by spotlights on local artists. Weekly "Vintage Vancouver" segment takes a look back at this city's musical past.

BOTH SIDES 10:00AM-12:00PM
Jose Luis discusses free trade and other issues in the Americas.

LOVE SUCKS 12:00-2:00PM Music at work. [Cut up mixed genres — eclectic, electric included but not mandatory].

AUDIO SPROCKET 2:00-3:00PM
MOTORDADDY 3:00-5:00PM "eat, sleep, ride, listen to Motordaddy, repeat."

BBC WORLDSERVICE 5:00-5:15PM
RACHEL'S SONG 5:10-6:00PM Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

SOLID STATE 6:00-7:30PM
Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Pah.

AND SOMETIMES WHY alt. 7:30-9:00PM sleaterkinney, low, sushi... these are a few of our fave-dwitt things... to be!

MARY TYLER MOORE SHOW alt. 7:30-9:00PM Girl music of all shapes and sizes.

FOUR OASIS 9:00-10:30PM Featuring the latest local and international releases in folk/world music, phone interviews, in-studio guests and more. Requests always welcomed!

STRAIGHT OUTTA IALLINDHAR 10:30PM-12:00AM Lal/DJs/Indra and Bindwa immerse you in radioactive Bhuranga "Chakka da phutya." Listen to all our favourite Punjabi tunes — remixes and originals.

HANSKLOSS MISERY HOUR 12:00-4:00AM Mix of most degenerate, unheard and unlistenable melodies, tunes and voices.

THURSDAYS

RADIO ELLINKIKATHO 6:30-8:30 AM Wake up to the sounds of Greece with Elena and Niko.

REEL MUSIC 8:30-10:00AM
Soundtracks and classical.

FLUBSTER alt. 10:00-11:30AM
Part accordion-fingd musical

meanderings, part experimental weirdness, with a little bad hill blood thrown in for good measure.

STAND AND BECUNTED alt. 10:00-11:30AM DJ Harcourt urges women to get down with their cunts while listening to women in jazz, funk, rap, soul, worldbeat, disco and beyond.

CANADIAN LUNCH 11:30AM-1:00PM From Tolino to Gander, Baffin Island to Portage la Prairie. The all-Canadian soundtrack for your midday snack!

STEVE&MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. [hardcore].

ONOMATOPOEIA 2:00-3:00PM
Comic comic comic comic comic alt. yoh and some music. With Robin and Jules.

BOMBHELL alt. 3:00-5:00PM
RHYMES AND REASONS alt. 3:00-5:00PM

CULTURE CRAP 5:00-5:30PM
SHAPE UP alt. 5:30-6:00PM
REELS TO REEL alt. 5:30-6:00PM

Movie reviews and criticism.
OUT FOR KICKS 6:00-7:30PM No Silverstrokes, nothing politically correct. We don't get paid so ya've damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 9 Live bands from 1011.

COCKED AND READY alt. 11:00PM-1:00AM

NOCTURNAL EMISSIONS alt. 11:00PM-1:00AM Music-lovin' and noise-makin'; a sonic cocktail for your conscious mind. DJ Satyricon, the Poster Child of God, is your guide. Night light optional.

PLUTONIUM NIGHTS 1:00-4:00AM Late night vinyl. Occasional skips. Cheers.

FRIDAYS

CAUGHT IN THE RED 6:30-8:30AM
Trawling the trash heap of over 50 years worth of real rock 'n' roll debris. Stick out yo' can.

ONE LOVE 8:30-10:00AM Anything and everything from the wonderful world of music, as long as harmonies can be sung, and the melodies be heard.

SKAT'S SCENE-K DRIVE! 10:00AM-12:00PM Listen in to win a date with one of the co-hosts!

THESE ARE THE BREAKS 12:00-2:00PM DJ Spice brings you a flipped up, freaked out, full-on, funkified, sample heavy beatdown trip, focusing on anything with breakbeats. Versatile at any style.

LITTLE TWIN STARS 2:00-3:30PM
Underground, experimental, indie and women. Jazzzy space rock at its finest.

NARDWUAR THE HUMAN SERVICE PRESENTS... 3:30-4:00PM
NOIZ 4:00-5:00PM altified.

BBC WORLDSERVICE 5:00-5:30PM
FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMEBASS 9:00PM-12:00AM
Hosted by DJ Noah: techno, but also

some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more.

LUMP SINK alt. 12:00-6:00AM
Rant, phone-in and kiss your mother with the guests.

DEAD AIR alt. 12:00AM-LATE
Exceptionally interesting girl talk.

SATURDAYS

GET TO THE CHORUS alt. 6:00-8:00AM

THE SATURDAY EDGE 8:00AM-12:00PM Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

8:00AM: African/World roots. 9AM-12PM: Celtic music and performance.

ALAM MAZKA 12:00-1:00PM Arabic music.

POWERCHORD 1:00-3:00PM
Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rutherford and Metal Rock do the damage.

LUNY SCRATCH 3:00-5:00PM
From backwoods delta low-down slide to urban harp honks, crows and tunesters in the blue degree. Blues and blues roots with your hosts Anna and AJ.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Original broadcast on KFYC (Los Alamos, Cal.).

LIVE! AT THE HI-HAT! alt. 10:00PM-1:00AM "She hull bumpin'!" Popular Music. Phone write or call for reservations. Dance. Admission \$4.00.

PIPEDREAMS alt. 10:00-1:00AM
SUPTREE alt. 1:00-4:30AM From doo-wop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree.

EARWAX alt. 1:00-4:30AM Nois-terrorism cut thru raw rhythms/as punk rock dissects Detroit minimalism/My Motor City madness runs tragic/my Jungle-ism spawns breakfast sporadic/Do truth will be found in sounds/locked in my ears like Earwax. Ward. Guy. Guitary.

REGGAE LINKUP 4:30-8:30AM
with Sister B.

BUILD YOUR CHOPPER BY RADIO



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Seats, Sissy Bars, Front Ends, Pipes, Etc.
FOR ALL YOUR MOTORBIKE LISTENING NEEDS

for more information tune into the
MOTORDADDY RADIO SHOW
every Wednesday, 3 - 5pm
CiTR radio 101.9 fm / 101.9 cable

"Rock and Roll is the most brutal, ugly, degenerate, vicious form of expression - lewd, sly, in fact dirty - a randalizing aphrodisiac and the martial music of every side-burned delinquent on the face of the earth!"
- FRANK SINATRA

CAUGHT IN THE RED
FRIDAY MORNINGS
6:30 - 8:30
CiTR FM 101.9
ROCK AND ROLL

Datebook



WHAT'S HAPPENING IN FEBRUARY

FRI JAN 29 Joe Keithley, Bob Cutler/South Hill Candy Shop
SAT 30 Decadents, Ten Days Late, Transvestimentals/Pic Pub; Vex, Nevada Bachelors/Railway; Motorspectacular with the Monster Jam Challenge@BC Place; Grapes of Wrath, Special Guest@Goth; SNFU, Just Cause, Duke of Medals@Starfish; Pedro the Lion@Lake Stevens High School (Lake Stevens, WA)

SUN 31 Mahjong, The Terrorizer/Pacific Cinematheque

MON FEB 1 Decadents, Lowbrows/Railway
WED 3 Sir Hedgehog, My Blue Heavy, New Town Animals/Starfish; DJ Kufather & Mr. Supreme/Sonor; Springer/Ducumun CD release@Chameleon; Wheatchiefs, Treecrusher, Crowmed King@Brickyard

THU 4 Jason McLean & Shane Ehmans opening reception for "Free on the Cw!"@Havana; Dirmittis, Jesse's Girl, Station A@Starfish; Bob Kermis, Robert Wilson Trio, Steve Dawson/Railway; Sepulchra/Rage; Probes@Brickyard; DJ Kufather & Mr. Supreme@Chameleon

FRI 5 Strapping Young Lad, Ocean Machine, Infinity@Starfish; SPAG (all female western movie)@Blinding Light; Cathode Ray, Thurston 5, Thrillsextenses@Pic Pub; Ray Condo & the Ricochets/Railway; Green Room@Chameleon; Honeymoon Suite@Shadebaker's; Bangs, Witty Po@Washington Hall (Seattle, WA); Dub Narcotic Sound System@KCNCDY (Seattle, WA)

SAT 6 Random Damage, Aberration, Row@Starfish; The Bughouse Five, The Tonics, Murder City Knights@Pic Pub; Ray Condo & the Ricochets/Railway; By A Thread, Reserve 34, Burden, September, 12 Gove@Seynlan Hall (ALL-AGES); SPAG@Blinding Light; RAW (Roving Artists & Writers)/Legends Grill (608 Dunsuir); Namedropers@Chameleon; Edith Frost@Bedroom (Seattle, WA)

SUN 7 Collective Soul/Vogue; SPAG@Blinding Light
MON 8 Expectations, That Day, on the Beach/Pacific Cinematheque

TUE 9 Crazy Damage@Pacific Cinematheque (two screenings: 7:45 & 9:45pm)

WED 10 Broadway Bares, Little Gophin Annie, Browning@Starfish; Purple Penguin, Slick Sixty@Chameleon; Joe Keithley's Beat Trash Spoken Word@Railway; FWHU DJ@Sonar

THU 11 Peppersand@Starfish; Johnny Favourite Swing

SUBMISSIONS TO DATEBOOK ARE FREE!
 TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK" DEADLINE FOR THE MARCH ISSUE IS FEBRUARY 15TH!

Orchestra@Gale

FRI 12 Lucinda Williams, Patty Griffin/Vogue; Grames Bros., threesthey, Theresa Riley@Starfish; the NOW Orchestra with Waddada Leo Smith@Western Front (Ppm) & FREE workshop (2-4pm); Mudhoney@KCNCDY (Seattle, WA)

SAT 13 COUNTDOWN: The Odd Decades@Hotel Vancouver Pacific Ballroom; Millennium Project@Chameleon; Queens of the Stone Age, Like Hell@Starfish; George Zukerman@Evergreen Cultural Centre, Coquitlam (1205 Pinetree Way); Sno-core Tour: DJ Spooky, Everclear, Redman, Soul Couching@Mercer Arena (Seattle, WA)

SUN 14 Valentine's Massacre Ball: Charlie Drown, Digital Noise Tribe, live freak show@Spanish Cultural Centre, West Westminster (ALL-AGES)

MON 15 A Brighter Summer Day/Pacific Cinematheque

TUE 16 Hard Rubber Orchestra@Starfish; "Nocturne" (butoh dance)@Vancouver East Cultural Centre; DC Talk@GM Place

WED 17 "Nocturne"@Vancouver East Cultural Centre

THU 18 The Southern Cross Quintet featuring Sal Ferreras@Britannia High School Auditorium (1001 Cotton Dr.); GBH, Against All Authority, Billy Club@Starfish; "Nocturne"@Vancouver East Cultural Centre

FRI 19 tribute to Luna@Whip Gallery (9:30pm); Green Room, Slick Sixty@Starfish; Cool, The Mercs@Railway; "Nocturne"@Vancouver East Cultural Centre; Michael Turner lectures on "The Tyranny of Genre, or Why Listen to Peter Gzowski When you can Talk About Contemporary Writing?"@Capilano College, Room 148, Cedar Building (8pm)

SAT 20 Pluto, The New Pornographers@Video In (ALL-AGES); The Spiffites, The Weaklings, Murder City Knights@Pic Pub; "Nocturne"@Vancouver East Cultural Centre

SUN 21 Chinatown celebrates Lunar New Year@Dr. Sun Yat-Sen Garden (578 Carroll St.); Flying Bulgar Klezmer Band@Norman Balaichin Theatre, Jewish Community Centre (950 W. 41st Ave.)
MON 22 Girls with Guitars: Cindy Bergen, Monica Lee, Danielle French/Railway

TUE 23 Ten Tricksters, Life@Richard's on Richards

WED 24 CITR PRESENTS ROCK FOR CHOICE: SLEATER-

KINNEY, CHE: CHAPTER 127, SUBMISSION HOLD, THEE GOBLINS, WEB, ERSATZ@Vancouver East Cultural Centre
THU 25 Flying Bulgar Klezmer Band@Norman Rofstien Theatre, Jewish Community Centre (950 W. 41st Ave.); NoMeansNo@Showbox (Seattle, WA)

FRI 26 CITR PRESENTS ROCK FOR CHOICE: HOLLY MCNARLAND, PURE, 30 HELENS, TODD KERNS, KATARI TAIKO, SINGEISEVEN@Vancouver East Cultural Centre; Brandelli, Honersuckle, Serontina/Railway; Tom Cochran@Vogue; Fred Eaglesmith@Starfish; Sleater-Kinney@KCNCDY (Seattle, WA — ALL-AGES)
SAT 27 Elliott Smith, No. 2@Starfish; Tom Cochran@Vogue; Arto Guthrie@Mount Baker (Bellingham, WA)

SPECIAL EVENTS

HIVE: INTEGRATING URBAN IMPLICATIONS

February 5-27 at the DYNAMO Gallery, 142 W. Hastings St., 12 fourth-year Emily Carr students present a group multimedia art installation reflecting the artists' personal and collective experience of living in a pre-millennium urban environment.

COUNTDOWN: THE ODD DECADES

Help Vancouver New Music countdown to the end of the 20th century with this marathon evening (4-10pm) of music, food, and applause, Sat. Feb. 13 at the Hotel Vancouver Pacific Ballroom. Enjoy this sweep through a century of change and innovation with live hours of music chosen from the 1910s, '30s, '50s, '70s, & '90s.

ROCK FOR CHOICE

Be educated and entertained at the fifth annual ROCK FOR CHOICE, Wed. Feb. 24 (Sleater-Kinney, Che: Chapter 127, Submission Hold, Thee Goblines, etc.) & Fri. Feb. 26 (Holly McNarland, Pure, 30 Helens, Todd Kerns, Katari Taiko, etc.) at the Vancouver East Cultural Centre. Both shows are early (7pm) and ALL-AGES and proceeds go to Everywoman's Health Centre & The Elizabeth Bagshaw Clinic. As always, you can go quietly or you can ROCK FOR CHOICE!

GORDON MONAHAN: SOUNDS IN SPACE

Don't miss this Canadian composer and sound artist at Science World, Feb. 24, 27, 28, 8pm. A Western Front New Music presentation.

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)
 Anderson's Restaurant (Jazz on the Creek)
 Anza Club 3 W. 8th (Mount Pleasant)
 Arts Hotline
 Bassix 217 W. Hastings (at Cambie)
 Backstage Lounge 1585 Johnston (Granville Island)
 Black Sheep Books 2742 W. 4th (at MacDonald)
 Blinding Light 36 Powell St.
 The Brickyard 315 Carroll St.
 Cafe Deux Soieles 2096 Commercial (the Drive)
 Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)
 Caprice Theatre 965 Granville (Granville Mall)
 Celebrities 1022 Davie (at Burrard)
 Celler Jazz Cafe 3611 W. Broadway (downstairs)
 Chameleon Urban Lounge 801 W. Georgia (Downtown)
 Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)
 Club Mardi Gras 398 Richards St.
 CN Imax Theatre 999 Canada Place
 Columbia Hotel 303 Columbia (at Cordova)
 Commodore Lanes 838 Granville (Granville Mall)
 Cordova Cafe 307 Cordova (Gastown)
 Denman Place Cinema 1030 Denman (West End)
 Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St.
 DVB 515 Davie (downtown)
 Firehall Arts Centre 80 E. Cordova (at Main)
 Food Not Bombs Vancouver
 Frederic Wood Theatre (UBC)
 Garage Pub 2889 E. Hastings (downtown)
 Gastown Theatre 36 Powell (Gastown)
 The Gate 1176 Granville (downtown)
 The Good Jacket 225 E. Broadway (at Main)
 The Grind Gallery 4124 Main (Mt. Pleasant)

488 6219
 684 3777
 876 7128
 684 2787
 687 7734
 687 1354
 732 5087
 878 3635
 685 3978
 254 1195
 673 1331
 683 6099
 689 3810
 738 1959
 697 0806
 687 5007
 682 4629
 683 3757
 681 1531
 683 6357
 683 2201
 662 3207
 682 4388
 689 0926
 672 6719
 822 2678
 822 9364
 684 MASC
 688 8701
 682 5651
 322 6057

Hollywood Theatre 3123 W. Broadway (Kitsilano)
 Hot Jazz Society 2120 Main (Mt. Pleasant)
 It's A Secret 1221 Granville St. (downtown)
 Jericho Arts Centre 1600 Discovery (Pl. Grey)
 Jupiter Cafe & Billiards 1216 (near Denison St.)
 La Quena 1111 Commercial (the Drive)
 The Lotus Club 455 Abbott (Gastown)
 Lucky's 3972 Main
 Lu-Air 1275 Seymour (downtown)
 Mairs 1320 Richards (downtown)
 Maximum Blues Pub 1176 Granville (downtown)
 Medallion 1926 W. Broadway
 Minors Pavilion 7191 Granville (Richmond)
 Moon Base Gallery 231 Carroll St. (gastown)
 Noam Restaurant 2724 W. 4th Ave (Kitsilano)
 Old American Pub 928 Main (downtown)
 Orpheum Theatre Smith & Seymour (downtown)
 Pacific Cinematheque 1131 Howe (downtown)
 Paladium (formerly Grosvenor) 1250 Richards (downtown)
 Paradise 27 Church (New West)
 Paradise Cinema 919 Granville (Granville Mall)
 Park Theatre 3440 Cambie (South Vancouver)
 Piccadilly Pub 630 W. Pender (at Seymour)
 Pitt Gallery 317 W. Hastings (downtown)
 Plaza Theatre 881 Granville (Granville Mall)
 Purple Onion 15 Water St. (gastown)
 Queen Elizabeth Theatre Hamilton & Georgia
 Raffles Lounge 1221 Granville (downtown)
 The Rage 750 Pacific Blvd. South (Place of Nations)
 Railway Club 579 Dunsuir (at Seymour)
 Richard's On Richards 1036 Richards (downtown)
 Ridge Cinema 3131 Arbutus (at 16th Ave.)

738 3211
 873 4131
 688 7755
 224 8007
 251 6626
 685 7777
 875 9858
 685 3288
 230 MARS
 688 8701
 608 0913
 738 7151
 682 3291
 665 3050
 688 3456
 688 2648
 525 0371
 681 1732
 876 2747
 682 3221
 681 6740
 685 7050
 602 9442
 665 3050
 673 1593
 685 5585
 681 1625
 687 6794
 738 6311

Russian Hall 600 Campbell (Chinatown)
 Scratch Records 109 W. Cordova (Gastown)
 Seynlan Hall 605 Mountain Hwy (North Van)
 Shootout Centre for the Arts 6450 Deer Lake Ave. (Bly)
 Singles Going Steady 3296 Main (at 17th)
 Sonar 66 Water (Gastown)
 Southall Candy Shop 4198 Main (at 26th)
 Squish'd Knish 4470 Main (at 29th)
 The Space 316 Hastings (downtown)
 Starfish Room 1055 Homer (downtown)
 Starlight Cinema 935 Denman (West End)
 Station Street Arts Centre 930 Station (off Main)
 St. Regis Hotel 602 Dunsuir (downtown)
 Stone Temple Cabaret 1082 Granville St. (downtown)
 Sugar Refinery 1115 Granville (downtown)
 Theatre E 254 E. Hastings (Chinatown)
 Thunderbird Ent. Centre 120 W. 16th St. (N. Van)
 Vancouver E. Cultural Centre 1895 Vendables (at Victoria)
 Vancouver Little Theatre 3102 Main (Mt. Pleasant)
 Vancouver Press Club 2215 Granville (S. Granville)
 Varsity Theatre 4375 W. 10th (Point Grey)
 Viper/Washout 1020 Granville (downtown)
 Video In Studios 1965 Main (Mt. Pleasant)
 Virgin Mega Store 788 Burrard (at Robson)
 Vogue Theatre 918 Granville (Granville Mall)
 Waterfront Theatre 1405 Anderson (Granville Is.)
 Western Front (303 E. 8th Ave.)
 Whip Gallery 209 E. 6th Ave. (at Main)
 W.I.S.E. Hall 1882 Anderson (the Drive)
 Women In Print 3566 W. 4th (Kitsilano)
 Yule Blues Pub 1300 Granville (downtown)
 Zulu Records 1869 W. 4th (Kitsilano)

874 6200
 687 6355
 291 6864
 876 9233
 863 6695
 876 7463
 879 7917
 682 4171
 689 0096
 688 3312
 488 1333
 683 2004
 681 8915
 988 2473
 254 9578
 874 4165
 738 7015
 222 2235
 872 2999
 872 8337
 669 2289
 331 7909
 685 6217
 876 9343
 974 4687
 254 5858
 732 4128
 681 9253
 738 3232

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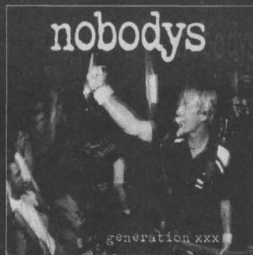
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